Kine WEEKLY

RENTERS TO CHALLENGE EXHIBITOR POLICY

See page 3

THE SCREEN'S NEW "IT" MAN!

MAX BAER

"PRIZEFIGHTER AND THE LADY!"

with

WALTER HUSTON
MYRNA LOY
PRIMO CARNERA
JACK DEMPSEY
OTTO KRUGER

Leo slips another fast-one over — a box-office sock from

BOX OFFICE MEASUREMENTS

"Entertainment punch. 'Prizefighter and Lady' a winner. First-class entertainment possessing unusually powerful box-office appeal . . . A box-office proposition of rare value."
—*The Cinema.*

"The ace of boxing pictures; sincere in story, thrilling in climax. It is box-office all the way, and will score heavily anywhere."—*Kinematograph Weekly.*

"Slick, pulsating stuff, and entertainment with a punch. Here is that rare phenomenon, a picture with an equally strong appeal for male and female patrons. Well mounted and strongly handled in every respect, the picture should be a cinch for the box-office."—*Daily Film Renter.*

METRO-GOLDWYN-MAYER

KINEMATOGRAPH WEEKLY
December 7, 1933

W-B

BLACKMAIL

The scarlet stain on the soul of Americ

Another great dramatic novelty from Warner Bros. with

GEORGE BRENT
MARGARET LINDSAY
EUGENE PALLETTE
HUGH HERBERT
DOROTHY BURGESS
KENNETH THOMPSON

The AMAZING *and* SENSATIONAL INSIDE STORY ON ANOTHER VICIOUS RACKET . . . AGAIN WARNER BROS. RIP THE LID OFF A TERRIBLE MENACE

An EXCITING THRILLING ACTION-PACKED BEHIND-the-SCENES MYSTERY

Directed by WILLIAM DIETERLE who gave you "LAWYER MAN" and "JEWEL ROBBERY"

From HEADQUARTERS

"Complete Projectionist" Now Out
(See page 23).

Kinematograph WEEKLY

No. 1390 Thursday, December 7, 1933 Vol. 202

Triumph Studios Described
(See page 39).

ECKMAN'S PLAN TO FORCE SHORTER PROGRAMMES

Show Policy Menace to Trade Prosperity

DRASTIC action is to be taken by M-G-M in an attempt to limit the growing policy of putting on a combination of kine-variety of inordinate length. Sam Eckman, jun. announces that in future M-G-M product will not be booked to any exhibitor who will not limit his programme to a maximum duration of three hours. Contracts will embody this clause.

"It has never been the intention of M-G-M to attempt to interfere with exhibitor policy in theatre operation," states Mr. Eckman, who also disclaims any intention of doing so.

In the course of his announcement Mr. Eckman says:—

"There is an ever-increasing tendency in the London area particularly to increase the length of programmes to such an extent that four, or even five, hour programmes are becoming fairly common.

"If this tendency spreads, as appears likely, it must, at least in my opinion, react most unfavourably to the entire Trade, whether engaged in production, distribution or exhibition.

A Satiated Public

"The exhibitor satiates his public to such an extent that it does not return with sufficient frequency. Furthermore, it affects the exhibitor operating comparatively smaller kinemas, of which there are still a great majority, as obviously they cannot meet such opposition.

"It affects the distributor, as the net amount for entertainment is divided between at least two, and sometimes three, renters, in addition to so-called flesh entertainment.

"It automatically affects the producer, as the smaller revenue coming to him through the distributor does not permit him to manufacture the class of product that the public demands to-day more than ever.

"This is not intended to suggest the type of entertainment. Though I have often gone on record as being opposed to the double feature policy, nevertheless the sale of M-G-M product is not limited to single-feature houses, even though our product is still being sold on a single-feature basis.

Causes Irreparable Injury

"Furthermore, even though experience on both sides of the Atlantic has proven that the future of the kinema is not dependent upon a combination of pictures and variety, nevertheless M-G-M product is sold, and will continue to be sold, to those kinemas that play a combination of both forms of entertainment.

"However, I do believe that when programmes are offered consisting of two features, shorts and lavish stage entertainments, it is beginning to work irreparable injury to the entire trade.

"For these reasons, effective immediately, M-G-M does not intend to sell its product to any kinema that does not agree to limit its programme, regardless of its nature, to a maximum of approximately three hours. And this will be made part of our contract."

SAM ECKMAN, jun.

FOUR NEW HALLS FOR HULL

REGAL TO OPEN IN JANUARY

The Regal, Hull, which is now in course of construction by Hull City and Suburban Cinemas, Ltd., and will be run in association with County Cinemas, Ltd., will be the first of a series of modern super-kinemas in the Hull district.

Arrangements are now made for the opening of the Regal, which has been tentatively scheduled for January 20. It will seat 2,600 patrons.

The chairman of the company, Robert G. Tarran, who is a prominent builder in Hull, told a *Kine.* representative that it is hoped that all four halls will be opened during 1934. They will present, he said, the last word in kinema construction.

Eddie Klein announces that his address is now 106-110, Hallam Street, London, W.1. Telephone: Welbeck 7313.

Sussex Solid for 40 per cent.

TACKLING THE FREE SEAT QUESTION

SUSSEX is now solid in its refusal not to pay more than 40 per cent. for a full programme, it was announced at Tuesday's branch meeting.

The statement was made following the receipt of a reply pledging the one outstanding small circuit to support of the branch resolution not to pay more than 40 per cent. for a full programme from any one renter.

Free Admission Menace

The first move in what it is hoped will result in a national campaign against the widespread distribution of free passes to shopkeepers and others showing advertising bills was also made by the branch, when some protest was made against the great loss of revenue from this encouragement of the free admission habit.

The matter was raised by HAROLD B. MILLAR, who estimated that as many as 15,000 free seats are given away each week in Brighton, which has a kinema-going population of 60,000. "It is far too large a proportion," he said; "do you wonder that business is so bad in the winter?"

The CHAIRMAN (W. T. Bradshaw) said he knew of cases in which shopkeepers had **free passes to every kinema in the town, and were able to keep a number of their customers every week in buckshee entertainment.**

One a Fortnight

After a long discussion, a resolution was unanimously passed limiting the issue of these free seats to one per fortnight, instead of one and two per week as at present, and if all the kinemas will agree, including the few not represented at the meeting, the new system is to be brought into operation at once.

A letter of protest has been sent to the Eastbourne Corporation and the K.R.S., protesting against the issue of thousands of complimentary seats for the Winter Garden Kinema at Eastbourne, which is owned by the Corporation, and let on a sharing term basis.

The Charity Contribution

Efforts are to be made to secure a reduction in the amount that the Brighton kinemas have to contribute to charity from the proceeds of Sunday opening, and a letter giving the exhibitors' case in full is to be sent to the Watch Committee.

This will stress the fact that Brighton was the first town in the country to commence Sunday opening, and that other seaside resorts have since followed suit, showing the **value of Sunday opening in helping to popularise seaside towns.**

Film Problems Discussed By L.C.C.

WEST END SCREENING PROTEST

Joint Committee to View "Whither Germany?"

THE suitability of two films for screening to the public formed the basis of two questions to the Chairman of the Licensing Committee at the London County Council's meeting on Tuesday.

Miss Ida Samuel asked the Chairman of the Licensing Committee if his attention had been called to a certain film, which was now showing in London, the title of which she had supplied to him, and which a London newspaper had described as "suggestiveness carried to the limit of public decency . . . sophisticated dirt."

If not, the questioner continued, would he cause inquiries to be made as to whether it is a fit film to be shown in kinemas licensed by the Council.

Inquiry Promised

The Chairman (Bertram Mills) said that his attention had been drawn to the statement and that he had given instructions that full inquiries be made.

At the same meeting Colonel Harry Day asked the Chairman of the Licensing Committee: (1) if his attention had been called to the statement in the Press that the Council had banned the film, "Whither Germany?" which was to have been Trade shown and to be exhibited to members of Parliament and the Press, and (2) what are the facts of the case?

Bertram Mills, in a long reply, stated: (1) that his attention had been called to the matter; (2) that the film in question, although advertised as a British film, was originally made in France. It was understood to be made entirely of a series of topical shots taken in Germany before and after the war, together with a running commentary.

It had not been passed by the British Board of Film Censors for exhibition and consequently under the Council's rules of management could not be exhibited without the Council's express consent in writing. In practice, that consent was not given unless and until the Council had inspected the film.

To Be Viewed

It is understood that the Board at the moment regard the film as a topical or interest one, but the only exception from censorship contemplated by the Council was that contained in No. 8 b of Rules of Management.

In these circumstances, the proposed exhibition of "Whither Germany?" could not be allowed in premises licensed by the Council. The Lord Chamberlain had taken steps with regard to the Trade show advertised at premises licensed by him.

"It is proposed to inspect the film in conjunction with members of the Middlesex and Surrey Councils as soon as possible."

The statement that the film has already been banned by the Council is not accurate.

The first notice the Council had of the proposed exhibition of the film on Thursday next was received from one of the Council's licensees on Monday.

THE LYNCHING FILM

QUESTIONS IN PARLIAMENT

IN the House of Commons on Monday, SIR COOPER RAWSON asked the Home Secretary whether his attention had been called to the importation into this country of a film reacting the murder of Brooke Hart in California by Thurmond and Holmes who were subsequently lynched, including an authentic scene of Thurmond after his confession being taken by the police to the scene of the murder, and a still photograph of one of the murderers hanging after lynching; whether he was aware that this film was distributed to various picture theatres in this country; and whether he would issue orders forbidding the exhibition of this film on the grounds of public decency?

SIR JOHN GILMOUR said he was informed that steps were taken by the distributing company last Saturday to prevent the further exhibition of this film.

SIR COOPER RAWSON then inquired if the Home Secretary would obtain further power to prevent the importation of offensive films in future.

Not Necessary

SIR JOHN GILMOUR replied that, if further experience showed that it was necessary to have further power, that might be done, but at the present time he did not think it was necessary.

SIR COOPER RAWSON: "If this was not a news film, why was it not brought before the Films Advisory Committee? It could not have been a news film."

SIR JOHN GILMOUR: "It was a news film, and, of course, news films are not examined by the Board of Film Censors. In this case attention was drawn to the film, communications took place, and it was withdrawn."

Amid cheers, SIR ARNOLD WILSON asked if the Home Secretary was aware that the *Daily Mirror*, of November 29, published the identical photograph of a naked man hanging on a tree, and would he suitably admonish those responsible?

The Home Secretary, however, did not reply.

"Henry VIII." in India

SIR FRANK SANDERSON asked the Secretary of State for India if he would state the composition of the five Indian boards of film censors; and whether the film entitled "The Private Life of Henry VIII." had been censored or released by any or all of these boards.

SIR SAMUEL HOARE said that, as regarded the first part of the question, he referred to Chapter VII. of the Report of the Indian Kinematograph Committee, in which the composition and working of the Boards of Censors were described. As regarded the second part he had no information but was making inquiries.

CRUELTY ON THE FILMS

Penalty Demanded for Exhibitors

Sir Robert Gower, M.P., who is chairman of the Royal Society for the Prevention of Cruelty to Animals, proposes to introduce a Bill in Parliament this week to prohibit cruelty in the making of films.

It will ban the exhibition of any films in the production of which pain is caused to animals, or which depict the performances of trained animals.

Severe penalties are proposed on those who produce such a film or show it, and also those who assist in the production or exhibition.

THE FILM INSTITUTE

MEETING OF GOVERNORS

A meeting of the Governors of the British Film Institute was held at the headquarters, 4, Great Russell Street, W.C.1, on December 5.

The Chairman of the Institute, His Grace The Duke of Sutherland, K.T., presided, and a long agenda was dealt with.

Among other matters the formation of branches of the Institute throughout the country was discussed and it was agreed that steps should be taken to form such branches. Draft rules are being prepared and will be further discussed by a joint meeting of representatives of Film Institute Societies already formed and delegates from other centres proposing to form such societies.

A list of names of suggested associations, institutes, leagues, federations, social welfare councils, societies, educational bodies, Government departments, the churches, Colonies and Dominions and other interested bodies and persons, the kinematograph Trade, amateur kinematographers, etc., etc., which should be invited to form an Advisory Committee to assist the Institute in the development of the film for entertainment and educational purposes, was discussed and approved.

"INVISIBLE MAN" RELEASE

The release date of Universal's H. G. Wells' super, "The Invisible Man," has been fixed for May 7, 1934.

In This Issue

FEATURES

Editorial	page 4
Long Shots	page 4
London Trade Shows	page 6
C.E.A.	page 11
Irish Notes	page 12
Trade Finance	page 18
Names in the News	page 18
Week in Scotland	page 34
Reviews for Showmen	pages 26, 31, 33
Trade Sport	page 25
British Studio News	page 39
Films Showing Next Week	page 42
Observation Window	page 45
Music for Forthcoming Releases	page 49
Showmanship	pages 46, 47, 48
Classified Advertisements	page 52

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES:
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

RIVALRY RUN RIOT

ON another page we publish a letter from one of the Trade's most notable personalities which is, frankly, an amazing document. Not the matter it contains, not the manner in which the argument is presented, but the need that urges the expression of so forcible a criticism evokes real astonishment.

Competition has become so acute nowadays that showmen in certain circumstances are driven to expedients which are uneconomic. This is not the first occasion, nor is this the only business, in which this condition of affairs has become a source of anxiety.

But none can deny that we have reached a far more serious stage now than ever before, and at the same time the various branches of our Industry have become so intimately dependent upon each other that bad business in one field is immediately reflected in all directions.

That is why we have always pointed out the dangers which arise when admission prices are cut to the ridiculous extent that we hear about. The man who starts this move will possibly cash in for the time being, until his competitors are forced to follow his example. When they do this, their relative positions are the same as before the first cut—but the total revenue earned is reduced to a shadow of what it ought to be.

The man who gives four or more hours' entertainment while his colleagues give three is to all intents and purposes in the same position as the man who cuts prices. Opposition houses follow suit in self-defence, and the net result is that the public gets more than it is entitled to for the money, more, in fact, than it can digest, and the showman pays out more than he can afford.

The pity of it is that the effort to bring back business to a commonsense basis is not made by the exhibitors themselves. They must be the first to feel where the shoe pinches, and in their scheme of things it should surely be unnecessary to await the prompting of a renter before action is taken for self-preservation.

HORROR AS A SAFETY-VALVE

IT is always refreshing to hear the views of the practical psychologist; they are so likely to prove what one wants to see proved by reasons which startle by their unexpectedness.

We have, for instance, a very poor idea of the importance of the campaign against "horror" films, except for the very immature mind. But the average person's reason for this attitude would probably merely be that he rather enjoyed the thrill, and knew it was all play-acting, anyway.

Not so the scientific mind. Dame Sybil Thorndike applauds the "horror" play, not because she dismisses it airily, as an ordinary person does—or thinks he does. Her approval is based on taking the thrills so seriously that one is really working off all sorts of violent urges, and so getting them out of the system.

She is probably quite right; but most of us are just ordinary men and women, who, thank heaven, cannot analyse their sentiments on seeing a scene of bloodshed on the screen, and would not if they could.

Teaching the Young Idea

by a "Poly" Leader

TWENTY-SIX young men, of varying ages and appearance, but all of undoubted scholastic attainments, have been selected for training in the theoretical principles of the technical branches of film making. This is at the instance of the British Kinematograph Society, and they are now undergoing the course of instruction laid down by a joint Advisory Committee of the B.K.S. and the Polytechnic.

It is at this latter institute that the classes are conducted, in connection with the School of Photography, and here the young men referred to are employing their energies in the study of photography—pure and simple—in theory and practice; in the study of photographic materials, in the theory of moving picture photography in black and white, colour and sound in the chemistry of photography; in optics, and in physics and the electrical side of sound recording.

They also study architectural design as applied to set design and construction, and the building of models for use in studio photography.

IT has been said that, in the past, the great stumbling block to progress has been the too great specialisation of the experts engaged in film productions, resulting in an inability for one individual to realise the difficulties and possibilities of the other fellow's job, and so causing a partial failure in that co-operation which is so essential to the efficiency of a complex organisation like a production unit

It is only when the laboratory worker knows all about the trials of the cameraman and when the cameraman understands how much his errors may be minimised by the laboratory hand; only when the set designer follows the requirements both of the photographer and the sound recorder, and only when the scenarist and the producer understand the limitations and also the scope of the technical processes they seek to employ and control, that the British film will take its place in the category of the "World's Best."

MAN-POWER is a greater necessity in an industry like Kinematography than any other single feature, for we have to co-ordinate the artistic, technical and commercial brains of the rising generation if this country is to take and maintain a worthy position in the field of enormous possibilities known as film production. A work of national importance is being quietly carried out at the Regent Street Polytechnic, and one of the modest men who is giving his talents to the organisation of it describes here the position at which the classes have arrived. The author of this article prefers to remain anonymous.

Recent British films have done much to raise the status of our productions, in the opinion of overseas judges, to a point where we may no longer feel ashamed of comparisons with foreign artistry, and it will be the work of the Polytechnic course to train up a body of workers who can carry on development to the highest point.

THE result aimed at, after the two years of study are completed, is the creation of fresh minds, well equipped with the fundamental knowledge of the pertinent subjects, and able to exploit the full resources of all for the benefit of the artistic and dramatic unity of the films in whose production they are privileged to take a part.

As an exercise of a somewhat searching character, the students, at the end of the first year of training, have been given the task of making a film.

The subject was left to the individual, and the treatment and preparation of the scenario was again the sole effort of the student concerned, a mild form of censorship only being used in order that the treatment proposed should be a possible one.

A STIPULATION that dramatic treatment was not required was also made in order to put a limit to the extras and accessories demanded, and to ensure that the resulting films should be, as far as possible, a one-man effort.

It is hoped that the films in their final form will be ready for exhibition by Christmas, and that an opportunity of showing to a meeting of the B.K.S. will be granted.

A section of the students are engaged on the manufacture of a film camera for sound recording on 9.5 mm. stock, and others are busy on the construction of a model in coloured plaster of a Tudor interior.

A comparative series of tests is also in progress showing sensitivity and colour response of a number of 35 mm. film stocks.

IT is hoped that a pair of printing machines will be installed by Christmas, and that they will be supplemented by developing plant capable of dealing with both 16 mm. and 9.5 mm. prints or negatives.

The subject of sound reproduction is one that offers great scope to the experimenter and a wide field to the teacher; of necessity it takes a prominent place in the syllabus.

As an adjunct to the training of the Polytechnic staff, a number of lectures are arranged for by well-known experts; and it is hoped that in the New Year a routine part of the work will be at the various establishments of those interested sufficiently to offer the senior students an opportunity of acquiring some experience of actual trade conditions.

ALEXANDER KORDA

LONG SHOTS

Korda's Masterpiece — "Cavalcade" Director Here — A Topical Turkey — Spencer May's Enterprise

FEW people will quarrel with the decision of the Institute of Amateur Cinematographers to award their first Gold Medal of Merit to Alexander Korda, for his production of "The Private Life of Henry VIII." The Duke of Sutherland is to make the presentation at the Leicester Square Theatre this (Thursday) evening, in the presence of a distinguished company.

THE wealth of encomium which has been showered upon Korda and his film equals that given to any film producer. New York, Paris, Copenhagen, Rome, Prague, Berlin, Stockholm have each contributed praise, and the selection of the picture to open the Ritz, Nottingham, and the Astoria, Brighton, as well as other theatres, gives it the hall-mark of appreciation.

GLAD to meet Frank Lloyd in town last week-end. The Scottish-born director of "Cavalcade" bears his laurels with modesty, and was communicative and candid on the story shortage. Also to meet him were Merle Tottenham and Irene Browne, of his cast, Constance Collier and Leslie Howard. Howard, by the way, is sailing back to the States to play in a film of Somerset Maugham's, "Human Bondage."

ROBERT FLAHERTY met six of his players in "Man of Aran" at Euston on Tuesday. These wonderful peasants, natural types and un-self-conscious actors, have come to make extra recordings at Shepherd's Bush for the picture, which has taken 18 months in the making.

THESE astonishing people lead the most primitive existence on their Atlantic-swept island off the Galway coast, subsisting by fishing and potato-growing. Most of them have never travelled by train before, and their simplicity and sturdy independence are something outstanding for the camera to capture. More than ever, I am anxious to see this picture by the brilliant director of "Nanook" and "Moana."

THE first of the heralds of the festive season has arrived in the office of the *Kine.*, and a fine fellow he is. He deserved to live a few weeks longer, but that would have been too late to draw attention to the special presentation of "Turkey Time" at the Prince Edward, on Wednesday, December 20.

HE came in a flag basket, properly trussed and only waiting for the attention of the cook. To Gaumont-British Distributors (and I think I may add, Jeffrey Bernerd, for it is the sort of stunt he would think of), I tender thanks and congratulations on this novel invitation to the "Turkey Time" show. The herald shall be treated to the warmth of my family circle.

DAVID LLOYD GEORGE is a convert to home talkies. He went to the Cine. Exhibition last week and purchased one of Imperial Sound Systems' excellent talkie projectors for installation at his home at Churt. A. Mynard went down himelf and made the installation.

THE small man who sees a big super going up almost on his own threshold must experience chagrin, and Ben Jay's position led him to speak out vigorously what was in his mind. What threatened to be a rift between him and Major Gale, with whom he has fought side by side as an independent, has been settled by an exercise of friendly diplomacy.

PHIL KAUFMANN, European representative for Warner Bros.-First National, has passed away in Stockholm, where he was staying on business for his companies. He had a wide Continental connection, and his friends, both here and in Europe, will regret his early death.

JOHN MAXWELL has conceived the idea of a "Happy Party" at the Grosvenor House Hotel on Sunday to inaugurate the new picture "Happy." The programme, I understand, is dinner, picture, dancing, cabaret, and dancing again, and important personalities, the stars of the picture, will be there, and, of course, the Press boys, for whose special delight the "Happy Party" has been arranged.

FOLLOWING a somewhat stormy passage across the Atlantic, when the *Berengaria* had to force its way into the teeth of easterly gales, Solly Newman arrived yesterday from his New York trip. He brings with him the film version of that delightful story of an earlier generation. "Little Women."

SPENCER MAY is in the happy position of being an Orpington man born and bred, and has seen his native village grow up into a huge residential area. He has had a keen eye to its needs, and the opening of the Commodore on Monday showed his friends in Orpington and throughout the Trade how he could satisfy those needs.

THE Palace, Orpington, his older enterprise, was insufficient to cope with the local demand for picture recreation, hence his new enterprise. He has always been a friend to British pictures, and set himself out to exceed the quota demands from the first moment of the operation of the Act.

ONE of the early fixtures of the British Film Institute is, I hear, a demonstration at Cambridge, at the invitation of the University Film Society. The star film of the show is to be "The Formation of Intercellular Inclusions," if it can be obtained. Let's hope so.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

MRS. PAT CAMPBELL has been signed up by M-G-M for a Hollywood production.

SHE HAS ONCE BEFORE appeared on the screen, in a Fox production of "The Dancers," two years ago.

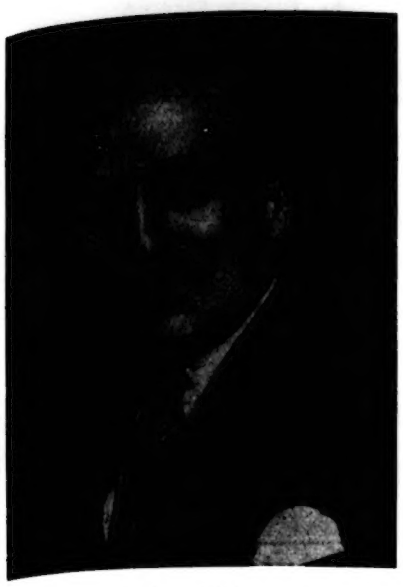
TWENTIETH CENTURY'S purchase of the U.A. studio is now publicly announced. This was foreshadowed in these columns six weeks ago.

S. R. KENT will probably be appointed Chairman of the Code Authority under the N.R.A.

"Quality" Films for Gainsborough

Developing the Star System

C. M. WOOLF'S SPEECH



C. M. WOOLF

IN the course of his speech at the meeting of Gainsborough Pictures (1928), Ltd., on Monday, Charles M. Woolf expressed the greatest optimism in the future of the company. He stated that the issued capital, the capital reserve, and issued premiums accounts all remained unaltered.

As regards the general reserve account, the directors proposed the addition of a further £4,000 out of the year's profits, increasing this item to £8,000.

Current liabilities included loans, bank overdraft and trade creditors amounting to £92,026. Against these liabilities, the floating assets, represented by cash, debtors, deposits and outstanding bookings, amounted to £149,340, and showed a surplus over the current liabilities of approximately £57,000, being an increase over the previous year of some £17,000.

Growing Assets

On the assets side of the balance-sheet, it was observed that the fixed assets of the company showed a considerable increase in value.

"It may even appear to you," said Mr. Woolf, "to be an excessive increase. I would remind you, however, that the film Industry is unusual in the lightning rapidity of its technical development, with the result that continual capital expenditure is required for improvement in studio equipment if we are to continue to produce films of a technical quality—second to none."

"In this connection I may mention (though the expenditure does not come into the financial year under consideration) that we have just installed entirely new sound-recording equipment, made by British Acoustic Films, Ltd."

Australian Asset

In the matter of the item £21,332 cash at bank in Australia, the present restriction upon transfer of moneys from Australia, the actual sterling value of this cash cannot be regarded as equivalent to its value in Australia, but full provision has been made in the accounts for the difference in exchange, that is to say, the value shown in the balance-sheet is the current value in sterling on June 30 last.

"During the financial year," continued Mr. Woolf, "we have produced at Islington five feature films and, in addition, we have produced two at Beaconsfield in conjunction with British Lion.

"You may remember that at our last meeting I referred to the need for star value in commercial film-making. You will be glad to hear that since then such well-known stars as Jack Hulbert, Cicely Courtneidge, Leslie Henson, Jessie Matthews, Gordon Harker, Evelyn Laye, Yvonne Arnaud, Robertson Hare, Edmund Gwenn, Sonnie Hale, and Albert Burdon have appeared in our pictures, names which not only bring prestige to a company, but profits to its shareholders."

A film, entitled "Friday, the Thirteenth," has been completed at Islington since the close of the financial year. This film further develops the star system, and features not one, but a number of stars.

Since the close of the financial year, the company has also completed a new Cicely Courtneidge picture, "Aunt Sally," which, it is hoped, will repeat the success of the famous "Soldiers of the King," while nearing completion are two further feature films, namely, "Wild Boy," a greyhound racing story, with Mick the Miller; and "Princess Charming," with Evelyn Laye, George Grossmith and Yvonne Arnaud.

Production Policy

During the period under review there has been, and there still is, a tendency for production costs to increase. This does not mean that the company is spending wastefully or extravagantly; on the contrary, the films are being produced more efficiently and more economically than ever before. Any increase in production cost is due to a decision by the directors that in the long run the production of "Quality Films" is more economical and more profitable than making cheap and hasty products; for only with films of world standard in technique and entertainment can the company hold its own in the world market.

The company's product, created according to these standards, has met with a very gratifying reception both from the public and from the Press, while the overseas market has once again yielded very satisfactory results. The remarkable success in the Dominions is reflected by the item, in the balance-sheet already referred to, of cash at bank in Australia.

Co-operation with G.-B.

The company continues to work in the closest co-operation with the Shepherd's Bush studios of the Gaumont-British Picture Corporation, a co-operation which results in very material advantages to Gainsborough Pictures. Though the studios retain all the advantages of an intimate self-contained unit, they are in a position to make use of the greater facilities of the larger studios.

The balance of profit amounted to £14,915 and, after adding the balance from last year of £1,783, there was an available balance of £16,698. The directors proposed a dividend of 9 per cent., less tax, on the ordinary shares, absorbing £10,547, transferred to general reserve, £4,000, and carried forward to the next accounts the remaining £2,151. The report and accounts were passed unanimously.

TRADE SHOW BANNED BY L.C.C.

"Whither Germany?"

THE banning, for the first time in the history of the Industry, of a Trade show caused a sensation in London on Monday, when it became known that the presentation, fixed for the London Hippodrome on Tuesday afternoon, of "Whither Germany?" had been suddenly forbidden by the L.C.C. B. and N. Films had also arranged a special showing to M.P.s, Generals, Admirals and others on Thursday at the New Gallery. This, too, was cancelled on the Licensing Committee, through Bertram Mills, its chairman, notifying Arthur Jarratt.

Both theatres, coming under the L.C.C.'s authority as buildings, enabled this unprecedented step to be taken.

The picture, which consists entirely of news-reel shots since 1900, depicting German scenes, mainly militaristic, was seen at a Wardour Street private theatre by a representative of the *Kine*. It will be reviewed later, if and when a statutory Trade show is held. There is a spoken commentary throughout.

Louis Deal and Mansfield Markham, of B. and N., explained the circumstances after the showing.

"We are in a curious position, which, arising at the last moment, has caused us considerable inconvenience and trouble," said Mr. Deal. "The film, being entirely news-reel material, was in our opinion exempt under the statute from censorship.

"J. Brooke Wilkinson, Secretary of the Censors Board, told me as much on the telephone. However, as a matter of courtesy, we submitted it to Mr. Shortt. It was returned in due course, no certificate being either granted or withheld, thus confirming our belief.

"We heard nothing more until early this evening (Monday), when Mr. Jarratt informed us that the L.C.C. had just notified him that both the Trade shows and the special show could not be allowed. It is reasonable to assume that the B.B.F.C. had been in touch with the L.C.C., for the L.C.C. had certainly not seen the film themselves when their decision was issued.

"What the objection to the picture is, I have yet to know. It was originally compiled by the Paris newspaper, *L'Eclair*, and has been shown freely in France and in America, though the present spoken commentary is, of course, our own."

S.A. SENSATION

RUMOURED OFFER FOR AFRICAN CONSOLIDATED THEATRES

(From the Kine. Correspondent)

A Cape Town Dutch daily newspaper, *Die Burger*, has aroused some sensation with the news that I. W. Schlesinger was negotiating the sale of African Consolidated Theatres to Paramount Flms Corporation.

The information is understood to have orginated from Bloemfontein. The local branch manager of the concern in that town, asked for information, was not prepared to deny or confirm the report.

Interviewed in Johannesburg, Mr. Schlesinger replied, "It is laughable." Rumours are continuously in the air, but nothing can be definitely placed as authentic.

TWICKENHAM STUDIOS

PLANS FOR DOUBLING FLOOR SPACE

Important developments are proposed at Alliance Studios, St. Margaret's, Twickenham, early in the New Year.

Julius Hagen, the managing director, intends to have plans prepared for the erection of a new studio similar in size to the existing buildings, and hopes to be able to submit them to the local Council shortly.

It is also proposed to carry out certain improvements in the existing studio.

Group taken at the opening of the Ritz, Nottingham. Mrs. Donada (second from left), R. Foort, Binnie Barnes, C. R. Anson, C. J. Donada, and the civic party

DONADA OPENS RITZ, NOTTINGHAM

BRILLIANT SOCIAL FUNCTION

THE opening of the Ritz on Monday provided Nottingham with one of the most brilliant social functions of the year. The theatre, which seats approximately 2,500 patrons, was crowded, and the sensation that the magnificent building caused in the city was proved by the queues, which stretched for hundreds of yards on each side of the handsome facade.

Owned by the Ritz (Nottingham), Ltd., the theatre is operated in association with County Cinemas, Ltd., of which C. J. Donada is managing director. The opening ceremony was presided over by C. R. Anson, chairman of the company, and was performed by the Deputy Lord Mayor of the city. The audience comprised one of the most representative gatherings of civic and county celebrities ever witnessed in the city. The Mayoral party on the stage also comprised Donald Calthrop and Binnie Barnes, who plays Kathryn Howard in "The Private Life of Henry VIII," which was the film selected for the première.

The house was almost filled an hour or so before the opening ceremony, and during the waiting period a selection of music was played by the fine band of the 7th (Robin Hood's) Battn. the Sherwood Foresters, to the accompaniment of a series of wonderful colour effects thrown on to the screen curtains.

The actual proceedings were initiated by Tom Davis, of the Earl of Harrington's Hunt, who in full hunt rig sounded "Gone Away."

Proceeds for Charity

The Deputy Lord Mayor warmly congratulated Mr. Donada and his fellow directors on the wonderful building which they had given to Nottingham. It is remarkable, he said, to consider that it had been erected in the short space of 25 weeks. It was, he said, the culmination in Nottingham of the history of the moving picture which originated among the showmen attending Goose Fair. Another man whose name was linked with film progress in the city, he said, was Waller Jeffs.

They appreciated the action of Mr. Donada in giving the whole of the proceeds of the opening to local charities.

Calthrop's Offer

Donald Calthrop, without whose presence a Donada opening would be incomplete, made a humorous speech, and later offered to visit the Ritz and give a reading from "The Christmas Carol," in aid of the local unemployed.

After the show a large company attended a reception held in the spacious ballroom and café, which is a distinctive feature of the amenities offered by the Ritz. Mr. Donada and his fellow directors were overwhelmed with congratulations. The success of the organisation of the opening proceedings and the general arrangements, to which W. Peet Leslie contributed, was generally commented upon.

VETERANS ARE NOT DOWNHEARTED

COL. BROMHEAD PRESIDES AT REUNION

THE kinema veterans, as a body, seem to have acquired some of that spirit of perennial youth which marks the individual members. At one of their gatherings the inevitable first remark is that they are the youngest collection of old-timers one could hope to meet, and now, when the society has been in existence for ten years, it is able to muster a gathering at its annual general meeting and dinner which has only once been exceeded.

When one realises that membership is limited to those who entered the Trade in or before 1903 so good an attendance is no small tribute to the virility of the spirit that animates the pioneer.

The most interesting question decided at the meeting is always the election of a president for the forthcoming year, and the succession of Col. A. C. Bromhead to this office was a very popular one. No less warmly greeted was the new vice-president, the evergreen Arthur Cunningham.

One question came up yet again at the meeting, that of admitting ladies to the annual gathering, but, as usual, the suggestion was decisively defeated.

Great interest was aroused by the announcement of the newest recruit to the ranks of the veterans—Charles Urban, who, when the opportunity presented itself during the after-dinner oratory, expressed the fear that there had been some weighty reason to account for his not having been invited to join up earlier. He spoke at considerable length on the subject, but was reassured by the new president, who welcomed Mr. Urban to the ranks of the Veterans, and said quite plainly that no feeling of slight at having been left out was justified.

The Colonel, of course, made an excellent host, and set the tone of the speeches—bright, brief, and brotherly—which brother veterans Cecil Hepworth, Ernie Blake, A. E. Pickard, Arthur J. Gale and J. A. Welsh admirably followed.

Apart from the sincere ritual of honouring the memory of those members who had passed over since the foundation of the fellowship, the reunion was a most successful and light-hearted one, the entertainment side of which was greatly helped by the assistance of veteran George Black, who arranged for Billie Bennett and the new Trix Sisters to support the musical fare provided by Jessie Wildon's Ladies' Orchestra.

WARDOUR SALES CONFERENCE

Branch managers of Wardour Films are meeting in London to-day (Thursday) under the chairmanship of Arthur Dent to discuss sales policy and progress. They saw the "Red Wagon," the new film shown at the Regal, Marble Arch, on Wednesday.

Universal's British Films

PRODUCTION AT TWICKENHAM

£30,000 Each Picture

JULIUS HAGEN and Universal Pictures announce an important tie-up in this country, by which he is to produce full-length feature films at the Twickenham Film Studios from January 1 next for Universal release in England and America.

S. F. Ditcham, in conjunction with Julius Hagen, states "There is no question of making pictures merely to comply with the quota," and Carl Laemmle, in a message from Hollywood, authorises the purchase of rights of several famous plays and novels for the screen regardless of cost. £30,000 is mentioned as an estimate for each picture.

Mr. Hagen's technical resources, as revealed in "The Wandering Jew" and other Twickenham successes, have inspired Mr. Laemmle's utmost confidence, and he depends on Twickenham Studios to produce films which will compete with the finest productions in British studios and establish Universal pictures as a formidable participant in the British production field.

Edgar Wallace Story First

The first picture to be produced under this new arrangement will start production on January 1, and the film rights of Edgar Wallace's "The Man Who Changed His Name" have been bought for a considerable sum as the initial venture.

Two more stories by famous authors are at present under consideration, and decisions on these are expected this week. These films should be in production during January and February.

"There is no question of making pictures merely to comply with the quota," said Mr. Ditcham to a *Kine.* representative. "Mr. Laemmle has given me a free hand to buy famous stories and play properties and have pictures produced from them regardless of expense."

Greta Nissen as Zara in RED WAGON (Wardour)

Thursday

The Mad Game (*Fox*)

Own Theatre. 11 a.m. and 3 p.m.

Starring Spencer Tracy, "The Mad Game" exposes kidnapping methods, a menace against which the American public recently declared open war. Tracy is seen as the head of a bootlegging gang, who is betrayed by his associates. While serving a sentence in prison, he learns that his former second-in-command, who has assumed the gang leadership, has started a kidnapping racket. Kidnapping reaches such vast proportions that the warden of the prison, knowing the beer king's aversion to this type of crime, pleads for his release on parole, so that he may help the police to convict the kidnappers.

Undergoing a plastic surgery operation, he is so cleverly disguised that he is able to mix with his old gang without being recognised. In a thrilling climax he has a hand-to-hand fight with the new leader, rescues the relatives of a judge from the kidnappers' plot, and dies in the arms of the girl he loves.

The picture is described as a gripping drama with a theme which has a big topical interest. Claire Trevor, Ralph Morgan, and Kathleen Burke support the star.

Red Wagon (*Wardour*)

Regal, Marble Arch. 11 a.m.

A Royal gala première performance for "Red Wagon" took place at the same Cinema on Wednesday evening, and was attended by H.R.H. the Prince of Wales.

The film of Lady Eleanor Smith's best seller boasts one of the greatest casts ever assembled for a British picture, and includes Greta Nissen, who plays the part of Zara, the tiger tamer; Charles Bickford, as Joe Prince, the circus proprietor; Raquel Torres, as his gypsy wife; and Don Alvarado, as her lover. Anthony Bushell, Paul Graetz (the German stage and radio favourite), Alexander Field, Amy Veness and Frank Pettingell, also play prominent rôles.

The story, played against panoramic backgrounds of British beauty spots, unfolds the life of Joe Prince, born with the fever of the circus in his veins, suffering youthful hardships after being early orphaned, until he eventually owns a circus of his own. He falls in love with Zara, the beautiful circus tiger tamer, but is disillusioned when he suspects her of intrigue with his friend Toby. Later, he marries Sheba, a fascinating gypsy, but she, too, is faithless, forsaking him for her gypsy lover and taking with her his hard-earned savings. Broken-hearted and embittered, he eventually sells his circus to a rival company. Then love comes back into his life in the person of Zara, and together, happy at last, they start again.

"Red Wagon" is the most costly B.I.P. film made for many years, and it is predicted that it will be the most sensational success to come from the Elstree studios since talkies began.

Only Yesterday (*Universal*)

Phœnix Theatre. 8.45 p.m.

"Only Yesterday," one of the biggest pictures Universal have ever made, is a strong human drama, directed by John M. Stahl, who made "Back Street" and "Seed," and is, in fact, a cavalcade of life from 1917 to 1933. Hollywood's record cast of 93 stars and featured players and 5,000 others is headed by John Boles, Margaret Sullavan—new star sensation—Billie Burke, Reginald Denny, Edna May Oliver, Benita Hume, and Onslow Stevens.

It has just created a sensation in its premiere at the Radio City Music Hall, New York, while it is proving one of the biggest money-makers of the year in various pre-release situations throughout the States.

The story of "Only Yesterday" is a tremendously emotional drama, the events of which are inspired by the great Stock Market crash of 1929. It has been described as the most moving screen document, which, by the strength of its sincere story, will deeply affect men and women alike.

According to Frank Ditcham an outstanding performance is given by a newcomer who is said to dominate the picture with the magnificence of her work. That girl is Margaret Sullavan, the biggest star find since Garbo, it is claimed by Universal. She is an actress of boundless talent and ability, with unusual beauty and poise, and a command of the drama that makes 99 per cent. of the recognised film stars seem like amateurs.

"Men and women alike are bound to be fascinated by this girl. She doesn't act her part. She lives it. There is nothing of the platinum blonde or show girl about Miss Sullavan. She quietly and quickly walks her way into your heart in the rôle of an ordinarily attractive girl who spends one night of reckless love and lives years to capture the same happiness again.

Horseplay (*Universal*)

Phœnix Theatre. 3 p.m.

The first production of the new comedy feature co-starring team, Slim Summerville-Andy Devine, is reported to be riotous fun. Slim is already a box-office bet through his features with Zasu Pitts, and Devine has plenty of feature comedy experience.

"Horseplay" appears to be of special interest to English audiences, in so far as nearly all the action is laid in England and deals with the amusing mishaps of two young Montana ranchers who come into a fortune and gate-crash English society to find the girl they both love.

A big comedy cast includes Una O'Connor, May Beatty, David Torrence, Cornelius Keefe, Ferdinand Gottschalk, Ethel Griffies and Lucille Lund. Leila Hyams has the leading feminine rôle. Edward Sedgwick directed.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Dec. 7 and Wed., Dec. 13

Friday

Shorts (*Universal*)

Own Theatre. 10.30 a.m.

A selection of short product will be screened, including "Merry Old Soul," an "Oswald the Rabbit" comedy cartoon, "Out of Gas"—a two-reel comedy with Louise Fazenda and Paul Hurst, and "Day Dreams" and "Sailors Take Care," two all-star two-reel comedies.

Under Secret Orders (*Butchers*)

Phœnix Theatre. 3 p.m.

"Under Secret Orders" is the promising title of Butcher's new drama of adventure in the romantic Caribees, founded on a magazine story by Eustace Adams.

It tells of the trust officer of a metropolitan bank who is sent on a secret errand to South America with important papers of a client, who, he discovers upon arrival, has been murdered. On the voyage the papers are stolen, and just as surprisingly returned. He meets a beautiful senorita, who also is after the papers, and a mysterious Don Frederico, whom he shrewdly suspects to be his client's murderer.

The story proceeds swiftly and dramatically, and among the list of clever players who help to put it over are Donald Dilloway, J. Farrell McDonald, Phyllis Barrington, Don Alvarado, and Nina Quartero.

Monday

Happy (*Wardour*)

Phœnix Theatre. 3 p.m.

A snappy comedy which introduces some brilliant new song numbers, prophesied to become popular rages, claims a cast of popular favourites, including Stanley Lupino, Wiff Fyffe, Laddie Cliff, Harry Tate, Gus McNaughton, Jimmy Godden, Dorothy Hyson, Renee Gadd and Bertha Belmore.

The story concerns the adventures of a young song-writer, Frank Brown (played by Stanley Lupino), who has invented a machine guaranteed to protect cars against theft, but which will not work, and who, as an alternative from starving, becomes the leader of a dance band in a popular café, where he falls in love with a beautiful girl, Lilian.

When Albert Waller, president of a large car insurance company, comes to town Frank visits him with a view to selling his invention, but Mr. Waller appears to be more interested in pyjama parties. Frank tells him about the chateau he does not possess, and consequently finds himself in a series of tight corners when Mr. Waller appears at a party which he thinks is being given by Frank, but where the latter is only band-conductor, and is kept very busy between doing his duty and keeping Mr. Waller away from the host and hostess.

The next day Mr. Waller learns the truth and refuses to see Frank again to discuss the invention, but when, later, he goes in search of his daughter, Lilian, who has left him after a slight argument concerning her association with a musician, he is greatly hindered by a practical demonstration on his car of the machine, which serves to convince him of its efficiency and arouse a desire to purchase same. He rushes to the café, where he finds Frank and Lilian together, the former much amazed to find that Lilian is Waller's daughter and, misinterpreting the reason of Waller's visit, Frank makes a very hasty exit. Then follows an exciting, and very amusing, chase; but all's well that ends well—and, of course, it ends with a wedding, a double one, in fact.

This comedy was directed by Fredrick Zelnik.

Tuesday

White Woman (*Paramount*)

Carlton Theatre. 10.30 a.m.

Charles Laughton plays the role of a brutal trader in "King of the River" in a Malay jungle settlement in "White Woman," the current Plaza success. Carole Lombard, who has been branded by malicious gossip, interests Laughton, and an intriguing romance develops. Charles Bickford has a strong role and Kent Taylor plays a part in a romantic sub-plot.

The Face on the Bar Room Floor (*A.P. and D.*)

Phœnix Theatre. 11 a.m.

On Tuesday Federick White and Gilbert Church will present their latest American production, "The Face on the Bar Room Floor," a successor to "Ten Nights in a Bar Room."

A strong cast is headed by Bramwell Fletcher, who was taken to Hollywood by Samuel Goldwyn after playing in several English films. Also in the cast is Eddie Featherstone, who played a leading part with Harold Lloyd in "Movie Crazy," and Maurice Black, well-known for his outstanding performance in "Little Cæsar" and "Front Page."

Aubrey Kennedy, the producer, is also the author of this startling story.

Also showing at the same time is a novelty travel comedy film entitled "Don Juan in the Jungle."

From Headquarters (*Warner*)

Prince Edward Theatre. 3 p.m.

"From Headquarters" is a great murder mystery—a murder committed right at police headquarters, and shows the many scientific methods employed by the police to solve unfathomable mysteries.

The details of the plot are worked out in a most remarkable manner, and the performances of the cast are said to be perfect. In "From Headquarters," George Brent has the role of a police officer who relentlessly investigates the woman he loves when the finger of suspicion points to her as the slayer of a millionaire playboy. Margaret Lindsay has the leading feminine rôle, while others in the cast include Eugene Pallette, Hugh Herbert, Dorothy Burgess, Theodore Newton, Robert Barrat and Henry O'Neill. William Dieterle directed.

Wednesday

Master of Men (*Columbia*)

Phœnix Theatre. 3 p.m.

"Master of Men" affords Jack Holt another excellent dynamic portrayal in a story of intrigue and love.

We first see him as Buck Garrett, a train operator in a huge steel mill, and in the following scenes he is shown as a leader of a strike at the mill. A victory for the strikers is followed by the installation of Buck as manager, a position he ultimately vacates to become president. Now famous and married to Kay Walling, the owner's daughter, Buck commences a series of successful market operations which have a detrimental effect on his nature, and he becomes harsh and neglectful of his wife. However, a rival eventually brings about Buck's financial ruin, and in a powerful climax he returns to the mill and is reunited to Kay.

Fay Wray plays opposite the star, and Walter Connolly, Berton Churchill and Theodore Von Eltz are in support. Lambert Hillyer directed.

The House on 56th Street (*Warner*)

Prince Edward Theatre. 3 p.m.

A great vehicle for Kay Francis is promised in "The House on 56th Street," which opens with the star stepping out of the Flora Dora chorus into a wealthy marriage and a life of pleasure with a husband whom she loves, to the very great sorrow of one of her former lovers. Quite innocently, she is the cause of the death of this lover, and is sent to prison for 20 years, so she leaves her baby daughter to be brought up by her husband's mother, forgoing all claims to the child.

On leaving prison, she becomes engaged in the professional gambling racket—something which has always been in her blood—and in operating her game at the gambling club, comes face to face with her daughter, who has also inherited the gambling fever. To protect her daughter from ruin through losses, she is forced to kill her partner (played by Ricardo Cortez) and continues her gambling operations with a new partner in the very same house where she first lived after her wedding.

Kay Francis has never been seen to better advantage than in "The House on 56th Street," in which she is supported by a really brilliant cast, including Ricardo Cortez, Margaret Lindsay, Gene Raymond, John Halliday, Frank McHugh, Sheila Terry, Theodore Newton, William Boyd, and Hardie Albright. Directed by Robert Florey.

Kay Francis and Gene Raymond in THE HOUSE ON 56th STREET (Warner)

The World Changes (*Warner*)

Prince Edward Theatre. 8.45 p.m.

"The World Changes" covers a span of some 75 years in the history and development of America. Between its opening and its close, the crisis and triumphs of national life figure as background for the saga of an American family.

Beginning as Dakota pioneers, the Nordholms rise to power through the courage, the foresight and the faith of Orin Nordholm, proud descendant of pioneer stock. Daring danger and sweeping all obstacles from his path, Orin wins success after success in the mid-west business world. The younger generation of his family disappoints him. His wife becomes a social climber. His son scorns his father's business as being beneath him and turns to Wall Street.

Paul Muni plays the rôle of the hardy pioneer who, with his own hands, builds up a vast fortune only to suffer the bitter disappointment of seeing his family turn their backs on everything that he stood for. The brilliant cast includes Aline MacMahon, Mary Astor, Donald Cook, Patricia Ellis, Jean Muir, Margaret Lindsay, Guy Kibbee, Theodore Newton, Anna Q. Nilsson (who makes her "come-back" in this film after five years' absence from the screen), Alan Dinehart, Alan Mowbray, Arthur Hohl, Marjorie Gateson, Oscar Apfel and Douglas Dumbrille. Directed by Mervyn LeRoy.

A scene from ONLY YESTERDAY, which Universal is Trade showing at the Phoenix Theatre to-day (Thursday)

M-G-M TITLE CHANGES

For Three New Pictures

It is announced by Metro-Goldwyn-Mayer that the titles of three prominent productions in their great list of coming attractions have been changed.

The screen adaptation of the famous American stage success, "The Vinegar Tree," which is to be released on June 25, is now known as "Should Ladies Behave?" This production stars Lionel Barrymore and Alice Brady, with Conway Tearle, Mary Carlisle and Halliwell Hobbs in the supporting cast.

The new Robert Montgomery vehicle previously known as "Transcontinental Bus," has now been titled "Free, White and Desperate." Madge Evans, Nat Pendleton, Ted Healy and Gladys Hulette also appear in this film, which will be released on July 16.

The release for July 23, previously known as "The Comeback," is now "Women In His Life." This satirical story of modern life features Otto Kruger, Ben Lyon, Una Merkel, Nat Pendleton, Grant Mitchell and Irene Franklin.

KAHANE RETURNS

RESUMES PRODUCTION CONTROL

The announcement made last week by B. B. Kahane, president of Radio Pictures, that Merian C. Cooper, vice-president in charge of production, will return to Hollywood on December 11 puts an end to rumours that Cooper would not return to Radio.

As a matter of fact, Cooper has been absent from the studio for some weeks due to illness. Mr. Kahane visited the production executive in San Francisco and found him completely recovered. Cooper is cruising for two weeks, after which he will go to New York to line up stories for next season's Radio programme, returning to the studio in December.

Butcher's Film Service Ltd
presents

The B & H Production

The [illegible]

featuring

ANNE GREY
JOHN STUART
WENDY BARRIE

(By Arrangement with London Film Productions)

BUILT FOR THE BOX-OFFICE

and equipped with all the factors that appeal

Butcher's Empire Pictures

LITHOS—

Two Designs - SIX-SHEET
One ,, TWELVE-SHEET
One ,, - 48-SHEET

"STAR FILMOGRAMS" in photogravure

by arrangement with the Publishers.

ORIGINAL as well as POPULAR "MUSICALS"

arranged by JOHN REYNDERS.

COLOURED and B. & W. STILLS

FIRST OF THE

B&H PRODUCTIONS

AN INSTANTANEOUS SUCCESS!

Butcher's Film Service Ltd.

Phone: GERRARD 7282 — F. W. BAKER Managing Director — 175, WARDOUR ST. LONDON. W.1. — WIRES: BUTCHFILMS, WATH LONDON

B

Again

THE SCREEN'S GREATEST GENIUS . . . SOARS TO UNPRECEDENTED DRAMATIC HEIGHTS
AGAIN . . . HE GIVES YOU A PORTRAYAL OF TRANSCENDENT POWER AND COURAGE
HE SMASHED THE GANGSTER . . . UNMASKED THE TERROR OF THE CHAIN GANGS
NOW SEE HIM STRIP THE BRUTAL TRUTH FROM THE CRUMBLING MORALS OF TO-DAY
CREATING IN THE FRENZY OF HIS GENIUS . . . THE MIGHTIEST ROLE OF HIS CAREER

KINEMATOGRAPH WE
November 1933

The HOUSE ON 56th STREET

A DRAMATI
ROMANC
of
INSPIRING CHA
STIRRING and SINCE

The
GREATEST EMOTIONAL
ROLE EVER PLAYED
BY THE EXQUISITE

KAY FRANCIS

RICARDO CORTEZ · GENE RAYMOND

DIRECTED by ROBERT FLOREY

M.P.s TACKLED ON THE ENTERTAINMENT TAX

Devon and Cornwall Members Active Canvassers

THE keenness with which exhibitors are entering into the campaign for the revision of the Entertainments Tax was shown at the monthly meeting of the Devon and Cornwall Branch of the C.E.A. at Plymouth on November 28, when the Secretary (C. Halderson Rundle) reported that although so short a time had passed since members were circularised on the subject, a big proportion had already sent in the comparative figures for this and last year, showing the effect of the tax on their businesses.

The subject of the tax arose on a letter from the General Secretary requesting the branch to reconstitute its campaign committee, to appoint a convener, and to ask every member to write to the Member of Parliament for his area describing the effect of the tax on his business. It was emphasised that a general statement was not sufficient but that members should state the facts and support them with figures. In that way they would be able to ascertain who were in sympathy with the object in view and coordinate their efforts with those of other members of the House of Commons who were sympathetic.

Mr. Rundle was again elected as convener, and on the question of approaches to M.P.s, W. PICKLES, the Vice-Chairman (who presided), said he was prepared to give his own figures. He had got them out and found the position was alarming. It was worse than he had thought.

CECIL DRAGE (St. Ives) said his revenue for the year was down by £1,000, though he had paid £100 more in Entertainment Tax.

The SECRETARY said this was not a local question but one of universal import. If members had heard reports from delegates from industrial areas to the General Council they would realise how hardly the tax bore on them.

Too Much Competition

L. CREWS thought the question of overbuilding should be tackled. If they could restrict the building of new kinemas in areas already over-seated they would solve one part of the problems.

The SECRETARY replied that the Government met that demand by pointing out that the building of kinemas meant more employment.

L. CREWS argued that that cut two ways. The effect of increasing the number of kinemas was that the older theatres suffered and their rating values had to be lowered. His had been lowered on those grounds, and, therefore, while the public authorities were gaining by the value of new buildings, they were losing by the fall in the value of the old.

C. BUROW (Tavistock) said the whole trouble was that the public was not paying the tax. Exhibitors were not passing on the tax as they should do.

L. CREWS: Where exhibitors are paying the tax themselves they are doing no better business.

C. BUROW agreed, but said unless they did it their business would fall still more.

J. WILLS said they had to work in some of the small towns to see how the tax operated. There was no question as to how the small exhibitors were being hit. Every effort, therefore, should be made to support the tax campaign committee.

No Dole Patronage

The CHAIRMAN said another way in which the kinema was being hit was in the administration of unemployment pay. Many men and women had now to go to the Public Assistance Committee. They used to attend the kinema, but living in a small town their movements were closely watched and they were afraid to be seen going to the kinema. This, together with the Entertainments Tax, had made things very difficult for the small exhibitor.

One or two other members supported this, and C. DRAGE said these men were down on their luck and it was hard they could not seek little pleasure where it could be found cheaply.

J. WILLS, in regard to new buildings, said it did not imply unlimited prosperity. "I have spent more money than I ought to have done in building," he said, "and if anyone will give me the amount of money I have spent on it he or she can have the kinema tomorrow."

It was resolved that each member be asked to write to his Member of Parliament putting the facts of his case before him.

The 40 Per Cent. Limit

The SECRETARY read correspondence which followed on the report made last month that "Cavalcade" was being shown in Cornwall, apparently regardless of the agreement that there should be no booking of the film at more than 40 per cent.

In one case there had been a change of management, and in booking "Cavalcade" the proprietor was unaware that the late manager had signed the agreement. In another case the reply to enquiries last week was that in booking the film the exhibitor had not broken the undertaking he had signed. A supplementary enquiry had elicited no reply.

A third member wrote pointing out that "Cavalcade" was being exhibited in various towns in Cornwall, and he had no idea when he signed the undertaking not to book at more than 40 per cent. that there were so many standing outside the agreement, by which he himself had stood. In consequence he had not booked the film for one of the most important towns in the county, and under the circumstances he now wished to withdraw from the undertaking.

It was pointed out by members present from the same area as the complaining member that the towns where the film had been shown were situate at long distances from his district, in which also other local exhibitors had refrained from booking it. The complaining member, it was argued, had, therefore, not suffered, and having regard to conditions imposed as to the booking of other output, he would not be losing anything if he refrained from taking the film now.

It was decided that the secretary should see the member concerned and place these views before him.

Cornish Current Troubles

In respect to the complaint made last month of breakdowns in the supply of electricity in certain of the Cornwall areas recently, the General Secretary wrote that he had communicated with the Central Electricity Commission as requested by the branch, and in reply had received a letter from that body in which it was stated by the clerk:—

> I am afraid your correspondent is under some misapprehension in attributing these failures to the change-over to the grid system, as the power scheme for the South-West of England and South Wales is not yet in operation.
>
> In the circumstances, I am forwarding a copy of your letter and inquiries to the Cornwall Electric Power Co., who, with their associated companies, are responsible for the supplies in the area concerned, and they will no doubt take steps to have the complaints investigated and communicate with you.

Following this, the Cornwall Electric Power Co. (London) wrote that the subject of complaint would have investigation, and the exhibitor concerned would be hearing direct from their Cornwall office at Carn Brea.

Rateable Values

The SECRETARY, reporting on the new valuation for rating purposes, said that following the last meeting of the branch he wrote to the valuers for the two counties asking for details of the new valuations and the existing valuations of the various kinemas.

In reply, the Devon valuer wrote that only one or two of the various rating authorities had yet deposited valuation lists, and consequently the information asked for was not at present available. Due notice would be given in the various districts and an inspection of the lists could then be made.

The Cornwall valuer wrote that particulars of valuations could be obtained from the various rating authorities concerned, but at present the assessment committees were revising the draft valuation lists and it might be that they would alter some of the figures.

Some of the members stated that they had received notices of their valuations, and had nothing to complain of, but the great majority had not yet had theirs.

Help for the C.T.B.F.

The Secretary to the Trade Benevolent Fund wrote thanking the branch for their recommendation to exhibitors to make a charge of five shillings for showing slides in support of charities, the money to be given to the Fund. It was, he thought, a very practical way of helping the Fund.

Enforcing the By-Laws

The Clerk to the Cornwall C.C., in sending the branch a copy of a circular sent to exhibitors, said the Council would be very glad to have the co-operation of members of the C.E.A. in seeing that the regulations are observed strictly in accordance with the law.

The SECRETARY said the regulations which accompanied the letter were of the usual character, and the only one to which he thought attention should be called was that providing that if the number of children attending a performance exceeded 100 the exhibitor was obliged to have a sufficient number of adult attendants, properly instructed in their duties, to prevent more children being admitted than the accommodation allowed, to control the movement of children while entering or leaving, and to take any precautions necessary for their safety.

L. CREWS: At Exeter the regulations require one attendant for every 100 children.

The SECRETARY said he thought that was now universal. If on Saturday afternoons when there were children's matinees exhibitors saw that there was an attendant at each entrance that would be sufficient.

L. LENNARD (Looe), in illustrating the point that legislation was rather overdone, caused amusement by saying the children who attended his matinees were quite capable of seeing the legislator across the road or swimming him across the river.

It was decided that the secretary should write to the Clerk to the C.C. that members would be pleased to co-operate in seeing the regulations were observed, as he requested.

Boycott?

There was a marked divergence of opinion on the request of the General Council that the branch should require its members to boycott a certain publication, the vice-chairman, W. PICKLES, who presided in the absence of the chairman (Major A. O. Ellis), leading the discussion. He was not prepared to support the action of the General Council in this matter.

Two other speakers took an opposite view, and eventually it was decided to defer further consideration of the matter until the next meeting.

The rumour that the Talza Hall, Southchurch Road, Southend, has been wired for talkies is without foundation. Although the hall has a projection room, it is not intended to use it as a kinema.

Peggy Shannon, heroine of JURY OF THE JUNGLE, recently Trade shown by Columbia

OPENING ON SUNDAY: NEED FOR CAUTION

BIRMINGHAM BRANCH WILL COMPLY WITH REGULATIONS

THE need for caution, so far as Sunday opening is concerned, was emphasised once more at the meeting of the Birmingham and Midland Branch of the C.E.A.

Harry B. Lane (chairman) impressed on all members the importance of full compliance with the terms of the Birmingham Justices' permit, which stated clearly that the entertainment shall be of a healthy and elevating character.

Quite apart from films in the "horror" class which were definitely barred, every care should be taken not to screen unsuitable films, bearing in mind particularly the undertaking given by Oscar Deutsch on behalf of the Association, at the meeting of the justices on November 2.

Mr. LANE said failure to fulfil the justices' requirements would jeopardise individual licences and, in fact, Sunday opening altogether.

Therefore, it behoved every licensee to watch bookings most carefully and satisfy himself that films screened were suitable for public exhibition on Sunday.

In view of the delicacy of the situation a sub-committee of the branch was appointed to advise and assist members in the selection of suitable films.

No Sunday Trade Shows

Following a discussion on the question of reviving Sunday Trade shows in Birmingham, it was decided by vote that the branch did not favour Sunday presentations to the Trade.

Film Rentals

The chairman expressed the opinion that the situation in regard to film rental charges continued to be satisfactory, and added that a committee appointed by the General Council was considering the practicability of a sliding scale.

Cut Admission Prices

Mr. LANE reported that as a result of a former meeting with the members concerned some progress had been made but that the difficulty was to arrive at an agreement as to the minimum prices to be charged for seats in galleries as against the ground floor.

During the discussion on this matter references were made to a paper which C. C. Day read at a meeting of the General Council and which was being considered by the officers, who would report later.

Reassessments

The CHAIRMAN reminded the meeting that all new assessments under the Birmingham revaluation scheme could be examined at the branch secretary's office or at the Corporation Rates Office in Edmund Street. If necessary, notices of objection could be lodged.

A Popular Member

It was reported that Mrs. Dudley Bennett, of Coventry, had resigned from the branch committee and that it had been decided to open a fund with a view of making a presentation to her at a complimentary concert on December 10. Contributions could be sent to G. H. Tyler, at 75, New Street, Birmingham.

Manufacturers' Association

Coun. G. F. MCDONALD, in his report on the General Council proceedings, outlined the objects of the proposed manufacturers' ring, and said these were not considered to be in the interests of exhibitors.

It was resolved that the branch support the action taken by the General Council in regard to the *Cinema*.

The Tax Campaign

The sub-committee which organised the 1933 Entertainment Tax campaign was re-elected with S. W. CLIFT as convenor, and the chairman seized the opportunity of making a fresh appeal for the submission of returns of comparative takings as promptly as possible.

General Council's Visit

In connection with the visit of the General Council to Birmingham next March, an Entertainment Sub-Committee has been appointed, and it was announced that a luncheon would be held on January 10 at the Midland Hotel. It was agreed to invite the Lord Mayor of Birmingham (Ald. H. E. Goodby) and as many local members of Parliament as would be available.

OUR USHERETTE

By J. P. DAVIS

"I'VE JUST BEEN TIPPED OVER!"
"SOME CLUMSY BRUTE OF A MAN, I SUPPOSE!"
"CLUMSY'S RIGHT— HE GAVE ME TWO HALF-CROWNS INSTEAD OF TUPPENCE!"

C

FREE STATE STRIKE POSTPONED

No Ground Conceded by Renters

CONSULTATION WITH K.R.S.

Exhibitors' Fear

THE threatened strike in the Free State Trade has been postponed by the Irish Transport and General Workers' Union until Saturday, December 9. The decision has arisen from the action of the Renters in appealing to the Ministry of Industry and Commerce.

The intimation now is that although the exhibitors and the union have reached an agreement regarding wages and the principle of recognition, the renters, who were not originally concerned in the dispute, declare that they have no agreement with the union, and that they have no complaints of dissatisfaction concerning wages or conditions, and that therefore there is no point at issue.

Meanwhile, the Irish renters are consulting their head offices and the K.R.S. in London. Arrangements are also being made for a meeting of the parties concerned with a representative of the Ministry present in the hope of arriving at a settlement.

Exhibitors are, naturally, alarmed at the position, notwithstanding their agreement with the Union in regard to their employees; it is realised that the Union will carry out its plans if a strike on the renting side does take place.

No films of any description will be handled by any member of the union—operator or any other position—as long as the strike is operative in the renting section. It will be useless for renters to arrange to get films sent direct from London, as the union state they, too, will not be handled in the whole of the Free State.

The Government will suffer if a strike takes place, for it reaps a rich harvest daily as a result of the entertainment tax, and in these hard times cannot afford to lose a penny; if only a few kinemas close down owing to the strike the returns will suffer severely.

The unions declare that they have been trying to bring about a settlement since last May, and unless their demands are met by December 9 they will call the staffs out in renting offices and instruct their members in kinemas not to handle renters' films.

Carrying On

Another serious matter is the strike at the Mary Street and Grand Central kinemas, Dublin. The board of directors state definitely that they intend to stick to their decision not to recognise the union, and the kinemas are being run with skeleton staffs. No steps have been taken to bring the parties together, and the stoppage may go on indefinitely.

The strikers are picketing the halls and shouting at patrons as they enter, and even in the halls themselves disturbances have taken place. The police have informed the union that in future all picketing must be of a peaceful nature, and that there must not be so much shouting, but the union hold that in competing with the din of the traffic they have to shout louder than they originally planned.

An Agreement Signed

It is interesting to note that the agreement with those houses who have accepted the new employment conditions agreed to with the union has now been signed. Unlike previous ones, it will not be for a period of one year, but for three years. Wages are not involved as far as kinemas are concerned, only conditions.

More Worries

Being an exhibitor in the Free State is no joke these days. The I.R.A. have started a new campaign. They interrupt programmes and address audiences, telling them that whilst they are all enjoying themselves some members of the I.R.A. are in prison for not seeing eye to eye with the Government, and appeals are made for the dependents of the prisoners. Then, again, newsreels must not show any events in connection with the parades, etc., of the Government's opponents, it being held that if they are shown they might lead to trouble amongst rival sections of the audience. For peace and harmony the authorities' desires are being carried out by the Trade.

No Bells of Shannon

Ireland has lost a lovely and valuable piece of publicity. Fox Films have been taking some films for inclusion in their travel series, and so have Van Hangel's Travel Agency, a Dutch firm. They were anxious to include in their films a record of the Bells of Shannon, but the Rev. Dr. Hearn, of Cork Cathedral, demanded that the Church should be paid a fee of £3, stating that the film company would benefit by showing the film all over the world.

The famous bells have not been recorded.

Two More Kinemas

Two more Dublin kinemas are planned. The first is the complete reconstruction of the Carlton Cinema in O'Connell Street. Extra premises have been obtained adjoining the present site, and the whole of the buildings will be pulled down and a start made next May to build the New Carlton, which will hold between two and three thousand people, and which, it is hoped, will be ready for opening in the spring of 1935. The directors of the Savoy Cinema, also in O'Connell Street, have acquired the Theatre Royal, and it is expected that this hall, which is famous in Irish history as well as in the entertainment world, will some time next year go over to talkies regularly.

A Clergyman's Broadcast

In the course of a broadcast sermon from the Belfast station on "Man made in the image of God," the Rev. Alan A. Buchanan, B.A., head of St. Martin's Mission District, Ballymacarrett, Belfast, had something to say on the kinema.

"And in this connection," he said, "let me make an appeal to that most powerful moulder of modern character. Why is it that their programmes are so often degrading and so rarely uplifting? Why is it that two out of three films must contain something nasty or suggestive? Are we to accept the verdict of the film producers that the lowest and most immoral men and women are typical of human nature? A thousand times No!

"Not that I have any fanatical dislike for the pictures. On the contrary, I appreciate them and realise their possibilities. I have laughed and laughed at the humour of 'Jack's the Boy.' I was profoundly moved by 'Ben Hur.' But in the name of God, I ask the film producers if they are trying to destroy our modern civilisation by the same habits and practices as wrought the downfall of Greece and Rome. If I have used the courtesy of the B.B.C. to attack another interest, I apologise sincerely. But this is not an attack. It is an appeal. I appeal to the kinema Industry to produce programmes as wholesome and uplifting as the B.B.C. itself."

Club Meeting

At the monthly meeting of the White Cinema Club, Belfast, it was decided that the members of the club should be invited to luncheon on December 8 and at which the past presidents' jewels would be presented to Messrs. Will White, George Dobler, G. Morrison and W. J. Hogan. It was also decided that at all public functions a special badge should be worn by the president and his two executive officers. It was stated that arrangements for the annual ball were proceeding satisfactorily. D. D. Young presided.

Victoria Hopper and Brian Aherne in THE CONSTANT NYMPH, which will shortly be Trade shown by G-B

New Opposition

Fresh opposition to regular kinemas in Belfast comes from one of the religious organisations possessed of a hall equipped for talkies. Not content with running its own shows it is now letting the hall to anybody that cares to pay the necessary fees and allows them to run talkie shows whenever they like in aid of their own funds. Needless to say the prices of admission are lower than those of kinemas in the immediate neighbourhood.

Dave Young, owner of the Lyric Cinema, Belfast, invited a party of wounded ex-Service men to be his guests, and after the show entertained them right royally at high tea.

Messrs. M. Logan and Bertie Walsh have taken over the kinema, Maghera, whilst a kinema is to be opened in the near future at Castlederg.

KINE-VARIETY AT SOUTHPORT

Arrangements are being made by the Palladium Kinema, Southport, to run an amateur variety week, commencing Monday, December 11, for one week.

This will be supplementary to the ordinary film programme. At each of the evening performances from Monday to Thursday, as many local "turns" as time will permit will be given, the judging on every occasion to be decided by the audience with their applause. The best act of each performance will appear in the final on the Friday evening. There will be prizes of £10 10s., £5 5s., and £3 3s.

Guests at a recent luncheon given by U.A. in honour of Emil Ludwig, the famous author, included (L.-R.) Darryl Zanuck, vice-president 20th Century Pictures, M. Ludwig, Eddie Cantor (A Roman Scandal !), Samuel Goldwyn, Willard Mack, writer and director, [illegible] M. Giannini, banker, J. M. Schenck, president of U.A.

BRISTOL EMBASSY OPENED

Lord Mayor Performs Ceremony

ANOTHER 2,000-SEATER

THE opening of the Embassy, Bristol, on Saturday, was attended by the civic dignitaries of Bristol, including the Lord Mayor and Lady Mayoress, the Sheriff, the Town Clerk, Chief Constable, and members of the City Council.

Ewan Davies, a director of the Avenue Cinema Company, Ltd., who presided, extended a welcome to all present, and thanked the city officials for the help they had given during the construction of the house. A cablegram was read from Marion Davis, the star of the first picture to be shown at the Embassy, "Peg o' My Heart," in which she sent congratulations and best wishes to the directors and to all friends in Clifton.

The Lord Mayor, expressing his pleasure at being asked to perform that ceremony, then declared the house open, and, pressing a switch on the table before him, opened the screen curtains.

Following the opening ceremony, and before the programme started, the audience was given an idea of the many beautiful changes and colour schemes which it is possible to work by the equipment, which has been installed under the direction of Ivor Faul, of Walturdaw Cinema Supply.

The Embassy has a capacity of just over 2,000, the balcony holding 700. It has a frontage of 170 ft. to Queen's Avenue, carried out in granite and white stone. A most attractive scheme of decoration and lighting is installed. Western Electric wide range equipment is installed.

A complete architectural description appears in the December *Ideal Kinema*.

THE MOUNT ROYAL, LEEDS
To Open in a Fortnight

Mount Royal Kinema, Chapeltown, Leeds, the new hall of which H. Causfield is managing director, is due to open on December 18. Kershaw Projector Co., of Leeds, are carrying out the contract for the whole of the operating box equipment, and are installing two Kalee Eleven projectors, having a throw of 110 ft., and giving a picture 24 ft. wide. The contract also includes Kalee H.I. arc lamps and resistances. The installation is being made by F. Steele.

HULL'S NEW SUPER
Pre-view in Aid of Charity

A smart scheme of exploitation which, at the same time, will help charity, has been embarked upon by the directorate of the new Regal Cinema at Hull, where, on Sunday, the hall, now nearing completion, was thrown open to the public for inspection. A silver collection was taken at the entrance from the interested spectators, which will go to benefit the funds of the Lord Mayor's Hospital Fund.

F.N. TITLE CHANGE
"Dangerous Age" Becomes "Dangerous Days"

The First National production hitherto known as "Dangerous Age" will in future be presented as "Dangerous Days."

"Dangerous Days" stars Frankie Darro and Dorothy Coonan, and deals with American conditions and their effect upon the younger generation. A cast of some hundreds of youths and girls between the ages of fifteen and twenty were utilised for the spectacular scenes in the production, which presents a stirring story of the younger generation forced to tramp the countryside in search of work and food.

"Dangerous Days" is to be presented at the New Gallery Theatre, Regent Street, on Sunday next, December 10, for its première pre-release run. The picture was directed by William A. Wellman.

"Damaged Lives" has been passed by the Leicester Watch Committee, and will be screened at the Leicester Palace to adults only.

RELEASE DATES FOR P.D.C. GROUP

"OLD AND NEW LONDON" SERIES

The release dates have now been set for the whole of the recent batch of eight productions Trade shown recently by P.D.C., Ltd.

These are as follows:—

"By Appointment Only" (Lew Cody, Aileen Pringle and Sally O'Neil), April 2, 1934; "Riot Squad" (Madge Bellamy and Pat O'Malley), April 16, 1934; "Notorious But Nice" (Marian Marsh and Betty Compson), April 23, 1934.

"Her Forgotten Past" (Monte Blue and Barbara Kent), May 7, 1934; "One Year Later" (Mary Brian and Donald Dillaway), May 21, 1934; "Back Page" (Peggy Shannon and Russell Hopton), May 28, 1934.

"A Man of Sentiment" (Marian Marsh, Christian Rub and William Bakewell), June 4, 1934; "Dance, Girl, Dance" (Evalyn Knapp, Alan Dinehart and Ada May), June 18, 1934.

Of the above-mentioned films "Back Page" and "Dance, Girl, Dance" have been granted "U" certificates.

London Shorts

The twelve "Old and New London" one-reel travelogues will be released at the rate of one a week commencing on Monday, January 8, 1934, in the following order:—

"St. James's Park," 900 ft., "U," January 8; "The Tower of London," 995 ft., "U," January 15; "The Strand," 870 ft., "U," January 22; "Inns of Court," 814 ft., "U," January 29.

"Hyde Park," 981 ft., "U," February 5; "Piccadilly," 1,205 ft., "U," February 12; "Chelsea," 999 ft., "U," February 19; "Hampstead," 893 ft., "U," February 26.

"City of London," 966 ft., "U," March 5; "Whitehall," 823 ft., "U," March 12; "London," 1,003 ft., "U," March 19; "Southwark," 1,000 ft., "U," March 26

BLACKBURN LICENCE TRANSFERS

Blackburn Watch Committee have transferred the licence of the Savoy Cinema, Blackburn, from J. H. Richardson to S. H. Brooks. "Tiny" Richardson resigned the post after a short stay.

They also granted the licence of the Grand Theatre to Tom Heys, who was formerly manager of the Olympia Cinema, and has returned to his old love, variety.

The Watch Committee approved an application by the management of the King's Hall for a special children's show on the morning of New Year's Day. The event arranged by Bank Top Working Men's Club, in connection with their annual treat.

Arthur Hohl, who appears in Columbia's forthcoming picture, MAN'S CASTLE. This caricature was drawn on the set of Columbia's BRIEF MOMENTS, which was pre-released at the Capitol last week

ANOTHER
CHARLES LAUGHTON
SENSATION FROM
PARAMOUNT!

WHITE WOMAN

A Paramount Picture with

CHARLES LAUGHTON CAROLE LOMBARD
CHARLES BICKFORD KENT TAYLOR

Cash in on a great
BRITISH STAR!

Paramount Pictures

SHE SHAKES EVERYTHING BUT HER BOY FRIEND

Clara **BOW**
in
HOOPLA

PRESTON FOSTER
RICHARD CROMWELL
HERBERT MUNDIN

From the play "The Barker" by John Kenyon Nicholson
Stage Play produced by Charles L. Wagner
Al Rockett Production
Directed by FRANK LLOYD

FOX

Frank Lloyd's bedside manner. The director of "Cavalcade" visited the B.I.P. studios and met Robert Milton, Greta Nissen and Hugh Wakefield in a bedroom scene for CONTRABAND (B.I.P.)

SIX KINEMAS FOR ARCHITECT

E. S. Grey's Liverpool Acquisition

HYAMS BROTHERS' EAST END DEAL

NEGOTIATIONS have just been completed for the purchase of six further kinemas by Edward S. Grey, partner in the firm of Messrs. Grey and Evans, architects, of North John Street, Liverpool.

The theatres concerned are:—Garrick (Westminster Road), Homer (Great Homer Street), Grosvenor (Stanley Road), Mere Lane (Mere Lane), Royal (Breck Road), all Liverpool, and the Regent Kinema, Warrington.

Bookings are in the hands of Philip N. Hanmer, of Stanley Street, Liverpool, who is now responsible for the programmes at 12 halls.

The five Liverpool kinemas named comprised the Gordon Circuit which was leased to Associated British Cinemas, Ltd., and recently passed over to the Regent Circuit of London. Regent remains in possession until May, 1934, when the new owner takes over. The Regent Kinema, Warrington, has been acquired from T. Wright.

The firm of Grey and Evans, of which Mr. Grey is a partner, has designed many kinemas on Merseyside, and these include the Rialto, Bebington; Commodore, Stanley Road; Astoria, Walton; and the Rialto, Liverpool.

East End Theatre as Kinema

The Pavilion Theatre, in Whitechapel, E., has been acquired by the Hyams Brothers, who are to demolish the existing building and to erect on the site a super kinema seating 4,500.

The famous old Pavilion Theatre was the only Jewish playhouse in Great Britain.

G.-B. Acquires Hendon Kinema

It is understood that the Gaumont-British Corporation has acquired the Ambassadors, Hendon, owned by the London and Southern Super Cinemas, Ltd., of which Arthur Cohen is managing director.

The Ambassadors, which was opened in March last year, seats approximately 2,000 persons.

The Star, Wakefield

The old Coliseum, Wakefield, which reopened on Monday, December 4, as the Star Kinema, has undergone a remarkable transformation.

Extensive alterations have been made by the new management (the Star Kinemas, Yorks, Ltd.), the total cost of which has amounted to £2,000. The latest type British Thomson-Houston set and two new Kalee projectors have been installed. A new proscenium is attractively designed in red, gold, and silver.

Both the interior and the exterior have been entirely redecorated, the inside in orange, gold, and silver, with cloud effects on the ceiling. The entrance-hall has been painted in orange scramble and brown, with oak woodwork.

Other improvements include a new screen, new tip-up seats in blue and red design, new lighting arrangements, and also new heating and ventilating apparatus.

The managing director of the new company is Barnet Caverson, who is also managing director of the Gaiety Kinema, Leeds. The new manager of the Wakefield Star is John M. Heath, who comes from the High Green Cinema, Sheffield.

Southend Rumours

The approaching conversion of the Hippodrome, Southend, the G.-B. house, to a kinema instead of only showing pictures on Sundays, has given rise to a crop of rumours in Southend.

Only in one case, the scheme for the erection by the Union Cinema Co. of a super cinema, does there appear to be any basis in the statements discussed in Southend kinema circles.

The talk that the Jalza Hall was to be turned talkie is denied, whilst the four kinemas recently held by the Jackson group are now doing good business under the new managements.

Capitol, Mill Hill, New Owner

The Capitol, Mill Hill, has been acquired by the Lion Cinematograph Co., Ltd., of which M. M. Levy and B. Harris are directors. This company controls the Central, Tooting; the Cinema, Leyton; Astoria, Northfleet, and the Northfleet Cinema, Kent.

GOOD SEND-OFF FOR ORPINGTON SUPER

A. SPENCER MAY'S COMMODORE

IN the opening of the Commodore, Orpington, on Monday night, A. Spencer-May, the managing director of the proprietory company, adopted an original note.

Appearing on the stage in the role of compere, Mr. Spencer-May introduced the members of the contracting and sub-contracting firms, in the order in which the kinema was planned, constructed, its purpose, opening, and management.

Among the speakers were Leslie H. Kemp, who, with F. E. Tasker, was the architect; representatives of the building contractors, Messrs. Pitchers—and the electrical consultants—Falk and Stadelmann—and F. Muliner (heating and ventilating).

Having, as he said, introduced those responsible for the building, Mr. Spencer-May then remarked that a kinema was no use without a purpose.

Daphne Courtney and Jimmy Godden, of B.I.P., then spoke. The latter gave a most humorous speech, but concluded in a serious vein. He pleaded for more support for British pictures. "You people should say: 'It's your films we want,' and we—the British film Industry—answer: 'And it's your money we want.' Obviously, the more financial support the better and more films we can produce."

Aubrey L. Bustin, the manager of the kinema, and H. H. Edwards, who will be responsible for the electrical side of the house, were also introduced.

In conclusion, Waldron Smithers, M.P. for the Division, declared the building opened.

MAYFAIR, CHADWELL HEATH

Essex Luxury Hall

The Mayfair, Chadwell Heath, D. J. James' latest kinema, is to be opened on December 9.

The building includes in its construction every modern improvement, and with its atmosphere of artistic comfort, its café, its lounge and swimming pool, it will compare favourably with any kinema in the country. There is seating accommodation for 3,000 people.

William Morgan, the manager of the Majestic, comes from Museum Picture House, Bethnal Green. Previously he was at the Park, Hither Green, and Peckham and Kennington.

Leslie Kemp, of 38, John Street, W.C., planned the house.

NEW SOUTH COAST KINEMAS

Other openings scheduled in the near future are the Plaza, Worthing, Lou Morris's latest enterprise, which opens next Monday, and the Astoria, Brighton, on Thursday, December 21. The ceremony at the latter hall will be performed by Sir Cooper Rawson, M.P.

PENRITH OPENING

Features of the Regent

There was no formal opening on Monday night, but a large and enthusiastic attendance of leading townspeople gave the show a hearty send-off when "Cavalcade" was shown for the first time in Penrith.

Unfortunately, the general manager, W. N. Pickering, who has been working hard for several weeks, has been taken seriously ill, and removed to a nursing home at Carlisle.

Up to an hour or so before the opening workmen were engaged inside and outside the Regent, putting on the finishing touches, and when the patrons were admitted to the first house they found everything spick and span.

W. N. Pickering is the general manager; T. H. Tate, of Penrith, house manager; A. E. Peel, chief operator, and G. E. Pearson, secretary.

In the café-lounge furniture is by Lita Loom, Ltd., London, and the gasfires and cooking fittings have been supplied by the Penrith Urban Council. The sound system is B.T.-H.

TAX FORCING KINEMAS TO CLOSE DOWN

Glasgow Case Brought to Notice of Chancellor

ADVISORY COMMITTEE CHALLENGED

THE effect of the entertainment tax on picture theatres situated in working class areas was brought to the notice of the Treasury in a question last week by George Buchanan, who asked the Chancellor of the Exchequer whether he was aware that a large kinema, the Wellington Palace, on the south side of Glasgow, had been compelled to shut down owing to the heavy Entertainment Tax.

Mr. Buchanan added that other picture houses were approaching the same position; and, as in this way a number of persons would lose their employment, would he consider the question of the incidence of this tax.

LESLIE HORE-BELISHA, the Financial Secretary to the Treasury, who replied, said: I note the information given by the hon. member that this picture house has had to shut down, but it must not be assumed that this is due to the operation of the entertainments duty. All representations which have been made in regard to the incidence of this duty will be given full and careful consideration.

Evidence of Few Closures

TOM WILLIAMS: Is the hon. gentleman aware that many small picture palaces have been obliged to close down as a result of taxation?

Mr. HORE-BELISHA: No, Sir, I have not any statistical evidence which would bear out that statement.

No Grant to the Institute

CAPTAIN C. ERSKINE-BOLST asked the Lord President of the Council if he could state how much money had been received to date from allocations under the Sunday Entertainments Act for the benefit of the National Film Institute; and what had been accomplished by the latter organisation.

STANLEY BALDWIN said he assumed that his hon. and gallant friend referred to the sums received by the Cinematograph Fund, which amounted to £2,480 12s. 2d. He would point out, however, that the Sunday Entertainments Act did not restrict payments from the Fund to any specified body, and he was unable to give him the information he desired with regard to the British Film Institute, to which no grant had been made.

Advisory Committee Challenged

The decision of the Film Advisory Committee respecting the film, "Man Against Death," which was the subject of a special article in the *Kine*. recently, was challenged by Major Goronwy Owen.

MAJOR OWEN asked the President of the Board of Trade if he would state the reasons why the Film Advisory Committee had granted a full British quota certificate to a film, entitled "Lumber," registered under BR 6,758, which dealt with the Canadian lumber industry, while it had refused a similar certificate to a British-made film, entitled "Men Against Death," which dealt with the slate-quarrying industry in Caernarvonshire, the latter having been granted only a partial certificate, registered number E 9,341.

DR. LESLIE BURGIN, the Parliamentary Secretary to the Board of Trade, said that neither of the films to which the question referred was normally registerable under the Cinematograph Films Act, 1927, but the Board of Trade had discretion to permit the registration of such a film for the purposes of both renters' and exhibitors' quota if, having regard to its special exhibition value, they considered that the film should be so registered.

In these two cases the Board decided, after consulting the Films Advisory Committee, and after taking into account all the relevant evidence, that the film "Lumber" did, but the film "Men Against Death" did not, possess special exhibition value of such a character as to justify them in exercising their discretion under the Act.

Why the Preference?

MAJOR OWEN asked why a film produced in Canada and depicting a similar kind of industrial occupation should be given preference over a film produced in this country?

DR. BURGIN said that was not quite the way in which to deal with the matter. The Board of Trade had the assistance of an advisory committee. The advisory committee made a recommendation in this case, and he could only say that he entirely agreed with it.

MORGAN JONES: Was the decision arrived at after the hearing of certain evidence as to the film's value, and can the House be put in possession of the evidence that was submitted in respect of both films?

Too Clear for Argument

LADY ASTOR: How many able women are there on the Advisory Committee? Does the hon. gentleman not think women should be on the Committee?

MAJOR OWEN: Will the hon. gentleman not give further consideration of the quota registration?

DR. BURGIN said he would always at any time give full request of the hon. member or any other member of the House, but on the information at present available the matter was too clear for argument.

Foreign Studio Workers

A. S. DORAN asked the Home Secretary if he could state the number of alien film artistes, producers, etc., who had been expelled from Germany during the past 18 months to whom his department had granted permission to land in this country; and if such permission had been given in co-operation with the Ministry of Labour?

SIR JOHN GILMOUR said that the information asked for in the first part of the question was not available. A foreigner desirous of entering the service of an employer could not be granted permission to land unless he was in possession of a permit issued by the Minister of Labour.

RADIO'S "LITTLE WOMEN"

Smashes All Records at Radio Music Hall

Once again a film has come along to smash the house records of the world's largest theatre.

Radio's "Little Women," according to the current issue of *Variety*, played to the astounding figure of $115,000 (£23,000) the first week at the Radio City Music Hall, New York. This beats the previous best—held by "Cavalcade"—by $12,000 (£2,400).

So amazing has been the response to this picture of the popular novel that it is expected to be held over for a three-weeks' run, although the Music Hall has never played a picture more than two weeks, and then only once, "Cavalcade."

The Press thoroughly endorsed the public's opinion of "Little Women," showering bouquets upon everybody concerned in the production, from Katharine Hepburn (the star) right through the cast, and including the director, George Cukor.

"Little Women" will, we understand from Radio Pictures, be Trade shown almost immediately, and will in all probability be shown in the West End early in the New Year.

During the early part of last week, Cary Grant paid a visit to his native city of Bristol.

Before he left he declared his intention of returning for a longer stay before Christmas, and he hinted that his marriage to Virginia Cherrill would probably take place somewhere in the West of England, but that it would not be in Bristol.

Arrangements have been made for the entertainment of over one thousand children by N. Stancliffe, manager of the Queen's Hall Kinema, Birkenhead. Patrons are being invited to subscribe funds for the purpose. Similar arrangements are also being made at the Super Kinema, Birkenhead.

"I'm No Angel" a Big Draw

All London Flocking to Carlton

In spite of the bitterly cold weather long queues waited outside the Carlton Theatre over the week-end to see Mae West's "I'm No Angel," which has proved the latest sensation of picture-going London.

Extra police had to be drafted to the theatre to cope with the crowds. The Carlton was packed out all day Saturday, and on Sunday was utterly unable to cope with the swarms of eager Mae West fans. Hundreds of people who braved the rigours of the Arctic weather had to be turned away, in spite of their long vigil in the Carlton queue.

"I'm No Angel" is proving an attraction not only to the elite of London society, but to the ordinary man in the street.

Society was represented in force at the première last week, but notable absentees appear to have quickly learned of the good thing they missed, and are making haste to see the picture for themselves.

H.R.H. the Prince of Wales saw "I'm No Angel" with a party on Saturday, and H.R.H. Prince George also paid a visit to the film.

Other well-known society people who have already seen the picture include Lord and Lady Portarlington, Lady Plunkett, Sir Anthony Waldron, Sir George Leon and Lady Cottenham.

LANCS OLD BOYS

Lancs Cinema Old Boys report a small profit on the recent hot-pot. The general meeting has been fixed for January 12, and the annual reunion will take place early in March on a Tuesday as near March 10 as possible. A sub-committee has been appointed with a view to considering the holding of a dance.

E

GAINSBOROUGH REPORT

Tussauds' £23,005 Profits

EXPANSION OF ACTIVITIES

By Our City Editor

THE main feature of interest in kinema finance during the past week was the meeting of Gainsborough Pictures (1928), Ltd., on Monday, when Charles M. Woolf was in the chair.

In the course of his speech he stated that the issued capital, capital reserve account and share premiums account all remain unaltered. A full report of the meeting appears on page 5.

Madame Tussauds

I understand that Madame Tussauds, Ltd., in connection with their proposed expansion in various provincial centres, do not intend to open any new kinemas, but to confine their provincial activities to waxwork exhibitions.

The annual report for the year to October 31 last shows a net profit of £23,005, compared with £27,776 for the previous year and £39,840 and £49,066 for the two years before that. Actually this year's profits only exceed by £1,000 the amount necessary to pay the Preferred dividend, and no dividend is being paid on the Deferred Ordinary shares.

In view of the steady decline in the company's profits the directors are making two proposals to shareholders.

Reorganisation or Expansion

One is the reorganisation of the capital and the other is a projected expansion of the company's activities in various provincial centres. The idea underlying the latter is that if people in the provinces cannot afford to come to London to see the exhibition the company is prepared to take the exhibition to the provinces.

Meanwhile, however, there is some danger that the company might not be able to continue payment of a dividend on its Preferred capital should profits continue to decline, and the directors, therefore, propose that the dividend on the Cumulative Preferred shares be reduced from 10 per cent. to 6 per cent., holders receiving as compensation a capital bonus of three fully paid 1s. Deferred Ordinary shares for each £1 Preferred Ordinary share held.

Capital Increase

To do this it will be necessary to capitalise £17,000 of the company's undistributed profits. It is also proposed to increase the capital of the company by the creation of 80,000 new Preferred Ordinary shares and 700,000 new Deferred Ordinary shares, the intention being to have a balance of unissued capital available for issue at a later date.

Stornoway Prospectus Issued

The prospectus has been issued by Stornoway Playhouse, Ltd., who are seeking to raise £12,000 capital in 3,000 7 per cent. cumulative preference shares of £1 each. 7,000 ordinary shares of £1 each, and 8,000 deferred ordinary shares of 5s. each. A central site has been acquired fronting Kenneth Street and South Beach Street, and a building with seating capacity for 1,130 people is to be erected.

Manx Company's Profit

"Our kinemas were affected somewhat by the almost entire absence of opportunity for wet-day matinees," stated Chas. Fox, J.P., chairman of directors, at the annual meeting of the Palace and Derby Castle Company at Douglas, I.O.M.

That they had, nevertheless, pulled their weight in the year's returns was shown by the fact that the profits amounted to £18,395, as against £16,305, and the dividend was increased from 6¼ per cent. to 7½ per cent.

The chairman stated that the reintroduction of Variety at the Derby Castle resort had resulted in a considerable improvement in the business, but theatre business was again disappointing, though there were encouraging signs of a revival of public interest and a general improvement in theatrical affairs. Talking picture apparatus had been installed at the Gaiety Theatre, Douglas.

The retiring directors, F. D. and R. G. Johnson were re-elected, and thanks were accorded the managers of the kinemas and other members of the company's staff.

Grosvenor P.T.'s £10 Loss

Members of the Grosvenor Picture Theatre (Liverpool), Ltd., held their thirteenth annual general meeting at the registered office of the company, 17, North John Street, Liverpool, on Tuesday, December 5. The accounts revealed a loss on the year's trading of £10 14s. 4d. Brought in from trading account was the sum of £340, against which were debited directors' fees £258, depreciations on furniture and fittings £83, and a couple of other small items, which brought about the result indicated.

This theatre has a subscribed capital of £19,125, and in the balance sheet land and buildings are valued at £14,963.

Shareholders have been somewhat surprised at the loss on the year's trading. Prior to about two years ago this hall was yielding about 25 per cent., and then there was a drop to 5 per cent.

Fewer Kinema Shares.

The list of kinema shares quited in the market is becoming steadily smaller as a result of a number of reconstruction and capital reorganisation schemes which have taken place recently in the industry.

During the past week A. B. C. Ordinary shares have disappeared from the list, while British and Dominions Preferred and Deferred Ordinary have been replaced by the new 5s. shares which now combine the two, under that company's reorganisation scheme.

Generally speaking, the market has now lost a great deal of its recent activity, partly owing to the passing of these various schemes, and also owing to the approach of the Christmas holidays. Stock Exchange business generally now being on a smaller scale than for some time.

Outstanding movements in the past week were falls of 6d. in Gainsborough Ordinary to 10s. 3d., and Gaumont-British to 14s. 6d., and in General Theatres Preference to 10s. 3d. The decline in Gainsborough was due to profit-taking following the meeting.

There were one or two improvements including a rise of 3d., to 16s., in A. B. C. 7½ per cent. Preference, and a rise of the same amount in A. P. P. H. Ordinary at 25s. 6d.

Further consideration of the capital scheme resulted in fresh selling of Madame Tussauds issues, the Deferred dropping from 1s. 6d. to 1s. 3d., and the £1 Preferred Ordinary from 21s. 3d. to 20s. 6d. Moss Empires Ordinary remained dull at 11s. 3d., while A. B. P. C. Ordinary were flat, the latest price being 3s. 6d.

Receiving Order

On a creditor's petition, a receiving order has been made in the Lincoln County Court against C. Fairlight, of Homeleigh, Franklin-avenue, Skegness, a kinema exhibitor. Mr. Hugh V. Harraway, of London, is solicitor for the petitioning creditor.

NEW COMPANIES

Embassy (Chadwell Heath), Ltd.—Private company. Registered November 28. Capital, £15,000 in 14,500 ordinary shares of £1 and 10,000 ordinary shares of 1s. each. Objects: To acquire a piece of freehold building land at High Road and Cedar Park Gardens, Chadwell Heath, to accept and take over any contract or undertaking entered into in connection with the erection of a kinema and shops or other buildings to be erected thereon, and to carry on the business of theatre, music-hall and kinema proprietors, etc. The directors are: Chas. A. Sinden, 63, Piccadilly, W.1.; Percival Lyons, 70, St. Martin's Lane, W.C.2; Robert T. Teppett, 85, Wellington Road, Wanstead (all permanent). Solicitor: R. Struthers, Cecil Chambers, 86, Strand, W.C.2. Registered office: Cecil Chambers, 86, Strand, W.C.2.

L.P. and C. Productions, Ltd.—Private company. Registered November 29. Capital, £100 in 1s. shares. Objects: To carry on business as theatre, music-hall and kinema proprietors and managers, etc. The directors are: Robert Layer-Parker, 16, John Street, Adelphi, W.C.2, theatrical manager; Guy Charles, 32a, Brunswick Place, Hove, theatrical manager. Remuneration as fixed by the company.

Odeon (Welling), Ltd.—Private company. Registered December 1. Capital, £7,100 in 7,000 8 per cent. cumulative preference shares of £1 each and 2,000 ordinary shares of 1s. each. Objects: To carry on the business of proprietors of film-producing studios, kinematographic theatres, etc. The permanent directors are: Oscar Deutsch, William G. Elcock, and Frederick S. Bates. Qualification of permanent directors, £5 ordinary shares; of other directors, £100 preference shares. Remuneration: £100 each per annum. Solicitors: Stoneham and Sons, 108a, Cannon Street, E.C.

Ritz (Chelmsford), Ltd.—Private company. Registered December 2. Capital, £25,000 in 22,500 7½ per cent. preference shares of £1 each and 50,000 ordinary shares of 1s. each. Objects: To acquire a lease of certain land in Baddow Road, Chelmsford, and to adopt an agreement between S. Byre of the first part, the company of the second part, and certain other persons of the third part, and to carry on the business of theatre proprietors, etc. The first directors (to number not less than two nor more than seven) are to be appointed by the subscribers. Qualification, £1. Remuneration as fixed by the company. Solicitors: Amery, Parkes and Co., 1, Arundel Street, W.C.2.

INCREASES OF CAPITAL

Astoria (Worthing), Ltd. (theatre and kinema proprietors, etc., Astoria House, 62, Shaftesbury Avenue, W.1).—The nominal capital has been increased by the addition of £3,000 beyond the registered capital of £15,000. The additional capital is divided into 2,500 preference shares of £1 and 10,000 ordinary shares of 1s. each, ranking pari passu with existing shares.

SATISFACTIONS.

Rialto (Bebington), Ltd.—Satisfaction in full on November 21, 1933, of charge dated February 21, 1933, and registered February 24, 1933. (According to the register of mortgages, the charge registered February 24, 1933, originally secured all moneys due to bank.)

Baildon Cinema, Ltd.—Satisfaction in full on November 16, 1933, of first mortgage debenture, dated December 1, 1928, and registered December 4, 1928. (According to the register of mortgages, the debenture registered December 4, 1928, originally secured all moneys due to bank not exceeding £4,000.)

Bury Hippodrome, Ltd.—Satisfaction in full on October 19, 1933, of mortgage dated August 8, 1933, and registered August 23, 1933. (According to the register of mortgages, the mortgage registered August 23, 1933, originally secured all moneys due to bank.)

Droylsden Palace Theatre Co., Ltd.—Satisfaction by the payment of £500 in full satisfaction on October 28, 1933, of charge dated February 3, 1931, and registered February 23, 1931. (According to the register of mortgages, the charge dated February 3, 1931, and registered February 23, 1931, originally secured £1,750.)

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Trent Bridge Pavilion Co., Ltd.—W. R. Coope, of Albion Chambers, King Street, Nottingham, ceased to act as Receiver or Manager on November 25, 1933.

Sterling Film Co., Ltd.—C. R. Akers, of 1, Queen Victoria Street, E.C.4, was appointed Receiver and Manager on November 17, 1933, under powers contained in debenture dated February 9, 1931.

SHARE MOVEMENTS

	Last week.	This week	Movement
A.B.C. 7½% Pref. ...	15/9	16/-	+-/3
Assoc. Brit. Pict. 5/- Ord. ...	3/10½	3/6	—/4½
,, ,, 6% Pref. ...	15 6	15/6	—
A.P.P.H. Ord.	26/3	25/6	+-3
Assoc. Talk. Pic. Ord. 5/— ...	-/4½*	-/4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1/6	1/6	—
Baird Televis. Defd. Ord. 5/-...	1/10½	2/-	+-/1½
Blackpool Tower Ord. £1 ...	66/-	66/-	—
Brit. & Dom. 5/-	5/3	5/-	-/3
,, In. Films (Props.) 10/- Ord.	1/3	1/3	—
,, Lion Pref. Ord.	1/9	1/9	—
,, ,, Def. 4d.	-/3	-/3	—
Gains. Pic. Ord. 10/- pd. ...	10/9	10/3	—/6
Gaumont-British Ord. 10/- ...	15/-	14/6	—/6
,, ,, "A" Ord. ...	6/10½	6/9	—/1½
,, ,, 5½% 1st Pref. ...	20/1½	20/-	—/1½
,, ,, 4½% New Debs.	£97½	£97½	—
General Thea. Pref.	10/9	10/3	—/6
,, ,, 6½% 1st Mort. Deb.	£94	£94	—
Ldn & South Super Cin. 2/-Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def. ...	1/6	1/3	—/3
,, ,, £1 Pref. Ord.	21/3	20/6	—/9
,, ,, 5% 1st Mort. Deb.	£100½	£100½	—
Moss' Empires £1 Ord. ...	11/10½	11/3	—/—7½
,, ,, £1 Cum. Pref. ...	11/3	10/3	—1/-
,, ,, 6% Deb.... ...	£100	£100	—
,, ,, 4% Perp. Deb....	£57½	£57½	—
P.C.T. Ord. 10/-	20/-	20/-	—
,, 7½% Ptg. Pf. Ord. ...	24/3	24/-	—/3
,, Cum "A" Pref. £1 ...	26/3	27/-	+-/9
,, ,, "B" ,, ,, ...	26/3	26/3	—
,, Const. 7% Pref. ...	23/4½	23/3	—/1½
Stoll P.T. Corp.	3/3	3/3	—
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
,, ,, ,, 7% 1st Mort. Deb.	£83½	£83½	—

£1 Shares unless otherwise stated. *Nominal.

NAMES IN THE NEWS

A Record of Men and Movements

A Versatile Showman—Margery Locket for G-B Instructional—Bristol Projectionist's Claim—S. R. Roney's New Post

"ADAPTABLE" is the middle name of **Victor Powell**, manager of the Colchester Hippodrome, one of the Gaumont-British Picture Corporation houses in the town. He proved his versatility last week, when, during the course of a "hidden talent" competition being run nightly, he was placed in the dilemma of having Tony Gerrard (who, with his partner, Pat Shirley, was professionally engaged in connection with the competition) being suddenly taken ill and having to be hurried to hospital for an operation.

This was on the Tuesday evening, and for the rest of the week Mr. Powell took his place as comedian and successfully guided the effort to success, with the aid of Tony Gerrard's fair partner—an achievement which nightly earned the high encomiums of the audience.

Chesterfield Pioneer

Arthur Cartledge, the new manager of Chesterfield Hippodrome, is one of the pioneers of kinematography, having been closely concerned with films in the early days. His early service was as an operator in Derby and Nottingham, and after a period at the Old Kilburn Empire, London, he had an interesting tour through the South of England with Professor Keswick, of Ilkley.

His first managerial job was at Oswestry, where he remained eight years, and in 1923 he took over the management of the Strand Picture Theatre, Hull, where he did successful work during five years.

He next spent two years each at the Savoy, Hull, and the Adelphi, Bridlington. Mr. Cartledge is a fully qualified electrical engineer and has on more than one occasion turned operator in an emergency.

Margery Locket, well known for her wide activities in educational film circles, has joined G.B.-Instructional as educational organiser.

I am told that her main activities will be that of liaison between the G.B.-I and educationists to pursue investigations into what teachers actually require with regard to class-room "talkies." She has unrivalled experience in educational film matters, and her close association with the Film Commission since its inception is proof of her suitability for this responsible position.

Apart from her interesting B.B.C. talks on educational films, Miss Locket has done a tremendous amount of pioneer work in promoting children's film matinees and film societies. Some years ago her connection with the League of Nations formed many interesting international film contacts, both at home and abroad. Her activities have embraced the development of the educational film in both America and on the Continent.

The Embassy Chiefs

A warm welcome was given to **J. Leo Rippin**, manager of the Embassy, Bristol, when the house opened at the week-end.

Mr. Rippin has been in the business since 1914, and most of his time he spent in Bristol. He is an expert cameraman, and was the founder of the first amateur film society to be formed in Bristol.

For the last three years he has been with A.B.C. at Cardiff, first at the Pavilion, and lately at the Queen's. He is a keen showman, and many of his exploitation campaigns have been mentioned in the *Kine.* showmanship section.

The first man to run talking pictures in South Wales is the proud claim of **Pat Barry**, the chief of the operating staff of the Embassy. He comes from the Queen's, Cardiff, and has had some thirteen years' experience of the business, and previous to this had a thorough training in the electrical trade.

He is a member of the Guild of Projectionists, and holds the Renters' Inspection Certificate.

Patrons of the Embassy café will be well interested by **Mrs. G. E. Haste**, who is café manageress, and is responsible for all the catering arrangements.

A Rotherham Change

The management of Tivoli Picture House, Rotherham, has been taken over by **Benny Barker**, in succession to **Mrs. Kaye**, who has resigned to take over the Pavilion, Wombwell, near Barnsley. Mr. Barker has been associated with Industry for many years. He has been a director of Mexborough Cinemas, Ltd., owners of the Tivoli, since the company was formed, and is well known on the renting side of the Industry.

He was Yorkshire manager for Ruffells in the early days, and as changes have taken place, has managed the Leeds office for Vitagraph and Warners. It is only during the past year he has devoted his entire energies to the exhibiting side.

Mrs. Kaye, who has acquired the Pavilion, Wombwell, near Barnsley, has managed the Tivoli,, Rotherham, so well during the past twelve years that it has been converted from a white elephant to an excellent proposition, and was rebuilt eighteen months ago.

Mrs. Kaye will have the best wishes for success in the new venture, in which she is partnered by **Reg. Kaye**, her husband.

Musical director, publicity manager, stage manager, and scene painter, "Syd." Cass, who has been appointed manager at the Regal, Macclesfield, cannot be blamed as unversatile. He is succeeded at the Hippodrome, Accrington, by **J. W. Arnison**, who has been at the Prince's Cinema, Monton, near Manchester, for six years, opening it as a new show in 1928.

S. R. Roney, who recently vacated the general management of the Leeds Rialto, is now active at the Harehills Picture House, Leeds. He has personal interests in the hall as partner in it with his brother-in-law, Frank Thompson. Mr. Roney plans to assume control of halls of his own and is prepared to interest himself in halls within 30 miles radius of Leeds.

Charles Spittle, who until recently managed halls at Bolton, is now in charge at the Wellington Cinema, Stockport, where he has succeeded **F. H. Hough**, who was there for many years, and who is a past chairman of the Stockport and District C.E.A. and past president and present treasurer of Lancs Cinema Old Boys.

A newcomer to Birmingham exhibiting circles is **H. Mills**, who has joined the Oscar Deutsch undertakings, in which capacity he has been appointed assistant manager under Ernest Pike at the Odeon Theatre, Perry Barr, Birmingham.

Liverpool's Only Lady Licensee

Mrs. P. Tonge, manageress of the Woolton Picture House, Liverpool, has just resigned that position, thus giving **Mrs. Lobb**, manageress of the Queen's Kinema, Liverpool, the distinction of being the only lady in charge of any kinema within the city boundaries. Mrs. Tonge has held the post at the Woolton for the last six months.

She will be succeeded by **F. E. B. Hawkins**, assistant manager to W. J. Speakman, at the Capitol Kinema, Edge Hill, Liverpool. He takes over his duties on December 18. Mr. Hawkins has been at the Capitol for the last eighteen months and, in addition to kinema work, has had experience in stage management with legitimate theatre companies.

The newly appointed hon. organising secretary of the A.B.C. Midland Area Sports Club, **Harry Yorke**, manager of the Palace, Erdington, made himself exceedingly popular among his brother managers on the area, and his organising ability should stand him in good stead in arranging the social programme during the present winter season. He was general manager for a number of years of the Savoy, and the Olympia, Blackburn, before coming to the Midlands, his father being proprietor of several halls in the Lancashire area. Since joining A.B.C. he has successively managed the Elite, Bordesley Green, Birmingham; the Adelphi, Hay Mills, and the Palace, Erdington, where he now is. Mr. Yorke was among some of the first managers to obtain the *Kine.* Company of Showmen's certificate for keen exploitation.

Birmingham City Council has as one of its new members **George H. Griffiths**, secretary of the Grand, Alum Rock Road, Saltley, Birmingham. He has been elected a member of the Soho Ward, of Handsworth.

Bert Thorn, who has joined the staff of Columbia Pictures, Ltd., to cover the Potteries and Black Country territory, under the supervision of H. P. Jones, Birmingham branch manager, has 10 years' experience of renting conditions in the Midlands. He was with the Gaumont Film Co. until the recent merger. He entered the service of the Gaumont Co. as a cameraman before the war, and worked in London, his native city, before being transferred to Birmingham.

The Great Bridge Kinema, Great Bridge, Staffs, which was recently acquired from Messrs. Crinnion by Harry Gompertz, has **Leon Hewitt** as its new manager. Prior to his joining the Great Bridge undertaking he was manager to Coun. T. R. Wood, J.P., at the Palace, Bilston.

Pathé Leeds Appointment

The Leeds Trade have welcomed the return of **Frank Barker** to his old haunts as branch manager of Pathé Pictures, in succession to S. R. Child, who has resigned. Mr. Barker is very well known in the district, where he previously managed the Gaumont branch before being transferred to Glasgow.

Another appointment, announced by W. J. Gell, is that of **Louis F. Behr** as assistant editor of the Pathé Gazette. He commenced his duties with Henry Sanders last week. Mr. Behr possesses a long and intimate acquaintance with the newsreel world, having served the Gaumont Company as editor and editorial manager of the Gaumont Graphic for twenty-three years.

IVOR NOVELLO
with FAY COMPTON
in the British and American Play Success

"AUTUMN CROCUS"

by C. L. ANTHONY
A BASIL DEAN Production

LONDON RELEASE DATE MAY 7th. 1934

DISTRIBUTED BY

ASSOCIATED BRITISH **A. B. F. D.** FILM DISTRIBUTORS LTD.

143 WARDOUR STREET, LONDON, W.1. AND BRANCHES

"Smashing Success"

THE STAR:

THREE NEW FILMS

By ADASTRA

BRITISH PICTURE AGAIN THE BEST OF THE WEEK

"You Made Me Love You" A Wonderful Farce:

CINEMA audiences will, I think, agree with me that a British production, "You Made Me Love You," is the best film of the week, in spite of the fact that Lilian Harvey's new picture, "My Weakness," is among the latest pictures in the West-end.

"You Made Me Love You," now showing at the Plaza, is a B.I.P. product, featuring Stanley Lupino and Thelma Todd.

It is farcical comedy so well knit, well acted, and well photographed that it stands out as a complete answer to those who say that British studios cannot make a good comedy.

In addition to starring in the picture, Stanley Lupino wrote the story, which dances along to the music of Noel Gay in a frivolous, light-hearted way that I found entirely enjoyable.

Monty Banks directed it, and I enjoyed an additional chuckle over the fact that he once again persisted in playing a small part himself.

I expect Mr. Lupino would admit that he took the idea for his story from "The Taming of the Shrew." That means no more, however, than that he has worked it into a good, quickly-moving, merry entertainment theme. He has wherein his own mannerisms and slap-stick humour fit with dove-tail smoothness.

The opening of the story is original and clever.

Tom Daly (Lupino) is held up in a traffic-block. Pamela Berne (Thelma Todd) pulls up alongside in another car. While Daly puts his hand out to the right to indicate he intends to turn that way, Pamela extends her left to denote her intention of taking the opposite turn. Their hands meet, and, so far as the young man is concerned, it is a case of love at first sight.

The rest of the picture is devoted to showing how the young man tracks down his beautiful lady, finds she is a wild-cat, marries her in spite of it, and then sets out to tame her.

I was much impressed by Miss Todd's acting. She is called upon to perform consistently emotional scenes, suddenly changing for a few moments into a sweet, demure young miss. This she succeeds in doing with a remarkable degree of sincerity.

Stanley Lupino, of course, is Stanley Lupino. One could pay him no better compliment nor offer no better guarantee than that.

Monty Banks' appearance in the film is [illegible] for by his foible for taking a [illegible] role in every picture [illegible] Monty [illegible] laugh i[illegible] movements [illegible] act a [illegible] superbly [illegible] be induced [illegible] screen wou[illegible]

Hollywood Reporter

BRITISH COMEDY IS SURPRISINGLY GOOD.

The British film, "YOU MADE ME LOVE YOU," is a surprise two ways. First, it is a fast, funny, snappy comedy with more life in it than a year-old colt; and second, it shows American audiences a Thelma Todd we didn't know we had.

The picture is a jazzed-up, tuneful, ridiculous, modern version of "The Taming of the Shrew" idea. It has no reason, but plenty of rhyme. Two or three swell, catchy songs, which will set the populace humming, add a good deal to the film.

Stanley Lupino, whose comedy is as individual as it is amusing, plays the song-writer who married Miss Todd, and spends his honeymoon trying to tame her. His ridiculous antics, and he spectacular, gorgeous ou bursts of temper, go to ma one of the most crazy, sid splitting, furious farces s in a long time.

Lupino and Miss T work beautifull[y] toge never letting [each] down. Lupino [come] better than [ever] Todd will s[tir] most ardent fan. She [can] miss a trick.

Unfortunately, the pic[ture] shown without any scre[en] so palms for splendid writing and photography handed with any accura[cy] one connected with th[e] however, did a grand, Exhibitors can [sell] picture into any [house] their patrons [will] if they can't [sell] will make [it] m.

Variety (U.S.A.)

You Made Me Love You

(BRITISH MADE)

Probably the fastest farce with music ever produced in this country. Not only has it speed, but considerable class.

Story is a modern adaptation of The Taming of the Shrew." Situations are humorously ludicrous, commencing a moment or two after the picture starts and carrying through continuously until the last spasm necessary for the clinch.

Stanley Lupino is a popular draw here. Thelma Todd (American), as the shrew, was a runner-up such as could not be commandeered among native talent.

There is a scene in which Lupino brings his vixenish wife home to his 'folks,' who are hired from a theatrical agency. These pseudo relatives are played by Hugh Wright as the father, Charlotte Parry as the mother, and Arthur Rigby, Jr., as the brother. They give the wife a taste of what she is apparently in for, that is a wow to the audience which is in with the plot. Even the director has a bit well worth the time.

"You Made Me Love You" gives every indication of being 100% entertainment value in this country and looks like a bet for America.

Jolo

"EVENING STANDARD:-

"Plenty of vigorous comedy which should please a wide public."
—Daily Telegraph.

"Calculated to hit popular taste to a nicety."
—Sunday Chronicle.

"Bright lines . . . hilariously funny situations. Full marks."
—Daily Mirror.

"Very good indeed. Cheerful comedy, with loads of laughter."
—Sunday Pictorial.

"Far the best film of the week. Genuine comedy, played for all it is worth."
—Morning Post.

"To see Stanley Lupino in his latest comedy is really a grand experience."
—Sunday Referee.

"As fine a comedy show as any British studio has given us."
—Empire News.

"One of those quick-fire farces that suit Stanley's style so nimbly."
—SUNDAY GRAPHIC.

"Elstree's comedy attains a higher status than ever."
—DAILY HERALD.

"It is fast and furious."
—Sunday Dispatch.

"For an hour's boisterous hilarity, this is your film."
—Film Weekly.

MADE me LOVE you

DIRECTED BY
MONTY BANKS

IN TOWN and COUNTRY ALIKE!

LONDON AND BIRMINGHAM SHOW PACKED HOUSES!

B or C

Charges to pay £ s. d.

TIME OF RECEIPT

POST OFFICE TELEGRAPHS.

If there is doubt about the telegram ring "Telegrams" for delivery for

Enquiry any part of this free repetition. ll at the Office of

This form, and if possible the envelope, should accompany any enquiry other than by telephone.

From

Prefix. 69 Time handed in. Office of Origin and Service Instructions. Words.

269 4.46 WORCESTER T 22

THE INFORMATION OVERLEAF WILL INTEREST YOU.

SOLOMEN MUTUAMOS BIRMINGHAM -

YOU MADE ME LOVE YOU WHAT A WINNER PACKED HOUSES SECOND SLEEPNESS NIGHTS SEND ME ANOTHER -

HAINES SCALA WORCESTER ..

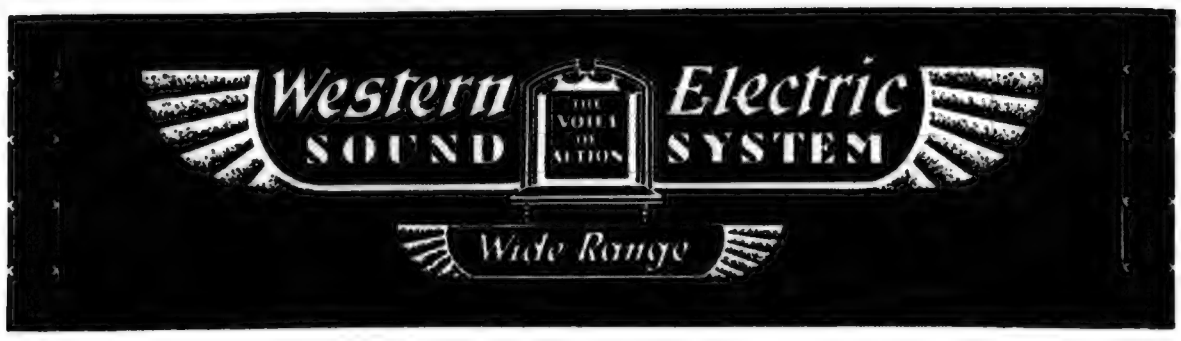
No.

Office Stamp

BIP

PICTURES ... PRE-EMINENT

WARDOUR



Can you offer the best of everything?

Today the exhibitor must satisfy a new public. A public that can pick and choose its entertainment. A public that will find what it wants — somewhere. This means that only the house that gives the best of everything — the best pictures, the best seating, the best sound — can hold its place.

The wise exhibitor realises these facts. Especially that now, more than ever, the public is critical of sound quality. He knows that the quality of his own sound reproduction will be judged by high standards. By those of other cinemas, and of the amazingly efficient modern wireless set.

Can you offer WIDE RANGE?

The wise exhibitor, sensing the trend of public preference, will quickly see the advantage to him of any improvement in sound reproduction. It is to meet his requirements that Western Electric are making available their latest achievement — Wide Range.

Hear Wide Range in Western Electric's private theatre. Arrange for a demonstration through your local representative.

WESTERN ELECTRIC COMPANY LIMITED

BUSH HOUSE, ALDWYCH, LONDON, W.C.2

"The Complete Projectionist" Reviewed

A Mine of Valuable Information

By Colin N. Bennett, F.C.S., F.R.P.S.

TWO things requisite for writing a good book of any kind are to have something worth while to say and to know how to say it. Judged by this, the most unshakable of all standards, Mr. Cricks' latest work stands revealed as not merely good, but really splendid. It combines the master touch of the man who knows, with the clarity of the man who can impart his knowledge. Were its price four times the modest "nve bob" asked, still it would not pay an ambitious projectionist to forbear slipping "The Complete Projectionist" into his pocket, for, with all its 230 odd pages of close-packed information, into the pocket it will go, a true friend in emergency.

The book opens, as it continues, with a good hefty hold on its subject. At once we get down to first principles in a rapid survey of motion picture technics and of the projectionist's duties. Our picture thus focussed, we are free to examine it in detail. Next to an elementary, but sufficient, exposition of optical projection, lens functioning and lens faults.

Now to the projector as a whole; its parts and their functions are dealt with in their natural sequence, but before passing to the illuminant we have interpolated a highly necessary chapter on elementary electricity, specially written from the point of view of the man in charge of the equipment.

Even the simplest explanation of the functioning of electrical apparatus is not really always too easy for the beginner to follow, and, where necessary, Mr. Cricks does not hesitate to invoke formulæ, and even some mathematics in sufficient amount to lead the man, who would extend his knowledge yet farther, well on to the right road.

Sound Explained

Naturally, in such a textbook, sound must receive a great deal of attention. This it does, and of all the many chapters devoted to sound reproduction in its various aspects perhaps Chapter 6 is the most important, for it takes us right to the root of the matter in explaining exactly what sound is, what constitutes a musical note, how the notes of various instruments differ from each other; how, in terms of note frequencies, human voices differ—in short, just what frequency means, physiologically, mathematically, electrically, actually. Thus armed, we are ready for our sound heads, our amplification circuits and speakers to an extent we could never otherwise have hoped to be.

A Summary of Systems

While nowhere in Mr. Cricks' work will be found actual paraphrases of the various makers' instruction books for their several machines, each well-recognised sound reproduction system gets detailed attention. The pros and cons of its constituent parts are dealt with fearlessly and circuit diagrams are included from which wiring faults arising in practice should be easily traceable and corrected, once the projectionist has acquired that familiarity with his equipment necessary for its efficient control.

What of the Future?

On the subject of positioning loud speakers, as with the general equipment of the kinema, we are given plentiful information and advice.

Finally, in a chapter on forthcoming developments, we have presented to us an array of inventions of which great things are expected in the near, or, in some cases, possibly less near, future. The reader of "The Complete Projectionist" may amuse himself over this chapter by attempting to constitute himself an amateur fortune teller, and picking out the winners from the "also rans." Appendices, of which there are no fewer than eight, give us potted information on everything from stage lighting to arc carbons, wiring tables and regulations under the Cinematograph Act. For anyone who may want to go further with his studies into applied mathematics, mechanics and the physics of heat and light, Appendix 5 supplies yet additional help.

Essential Illustrations

Illustrations, numbering roughly 150, reinforce the letterpress at every important point, while, by way of further aid toward correct treatment of film programmes, there is supplied to us a three-page insert explaining and illustrating the Academy specifications for standard sound film releases. Those faced with the task of designing, or advising upon the modernisation of, projection systems get the information they want in graphic form from a typical architect's blue print showing a present-day projection room in plan and in also a plan of the complete lay-out for a large kinema equipment. Another large blue print gives all circuit details of the Western Electric 2-SX amplification system. Nothing so complete has been put on the market at any price approaching that asked for "The Complete Projectionist," if at all.

Obviously, from the Technical Editor of the *Ideal Kinema* a lot is to be expected. However much the reader may expect, he will find this inexpensive pocket encyclopædia gives more. The whole is fully indexed for easy reference, a feature of this being that certain words relating to troubles and defects liable to worry the projectionist are formed into a special "trouble index" by being printed in heavy-face type: an excellent emergency dodge.

"The Complete Projectionist," by R. Howard Cricks, A.R.P.S. 256 pages, half-limp cover. Kinematograph Publications, Ltd. Price 5s. nett.

Charlotte Henry who plays Alice in ALICE IN WONDERLAND (Paramount), which is to have its world premiere at the Plaza on December 22

"ALICE IN WONDERLAND"

World Premiere in London

PARAMOUNT ARRANGEMENTS

PROBABLY the first instance of the world premiere of a Hollywood talking picture taking place in England will be the presentation of Paramount's "Alice in Wonderland."

A remarkable precedent will be created as a result of plans which have been formulated by the Paramount organisation to show the screen realisation of Lewis Carroll's immortal story in this country before it is seen by an audience in any other part of the world.

A cable received in London yesterday confirmed the decision to present "Alice in Wonderland" for the first time to any audience at the Plaza Theatre, London, on Friday, December 22, and simultaneously at all theatres controlled by Paramount in this country.

This will include: Astoria, Brixton; Astoria, Finsbury Park; Astoria, Old Kent Road; Astoria, Streatham; Paramount, Manchester; Paramount, Leeds; Paramount, Newcastle; Capitol, Cardiff; and Futurist, Birmingham.

No effort has been spared by the Paramount Co. to make "Alice in Wonderland" one of the most elaborate productions that has ever been turned out by their studios.

What is probably one of the longest casts of well-known players was assembled by Norman McLeod, the director for parts in the production. A very careful selection was made for an actress for the title rôle, and eventually Charlotte Henry was chosen to play Alice because she resembled more closely than any other candidate "the child of pure, unclouded brow and dreaming eyes of wonder," as idealised by Lewis Carroll and Sir John Tenniel.

The enormous cast includes W. C. Fields, Jack Duffy, Ford Sterling, Alison Skipworth, Raymond Hatton, Polly Moran, Edna May Oliver, Harvey Clark, Ned Sparks, Leon Errol, Lilian Harmer, Mae Marsh, Lucien Littlefield, Charles Ruggles, Edward Everett Horton, Louise Fazenda, Rosco Ates, Roscoe Karns, "Skeets" Gallagher, Colin Kenny, Jack Oakie, William Austin, Patsy O'Byrne, Richard Arlen, Gary Cooper, Cary Grant, Baby LeRoy, May Robson, Billy Bevan, Alice B. Francis, and Sterling Holloway.

NEW SHEFFIELD LICENSING RULE

EXHIBITORS ALARMED AT VENTILATION SUGGESTION

SHEFFIELD exhibitors are gravely concerned about a suggestion that important additions may be made to the already large number of local conditions contained in kinematograph licences. All of these have reference to the ventilation, and some of the suggestions are quite impracticable from a workable point of view. These have reference to the opening of doors during shows, and a maximum temperature of 65 degrees.

For some reason exhibitors are reluctant to give any information about the proposed changes, and enquiries from officials of the local branch of the C.E.A. are equally unproductive.

The *Kine.* learns, however, that special meetings of the Sheffield branch of the C.E.A. were held on Monday and Thursday, at which the suggestions were fully discussed.

An excellent relationship has always existed between the authorities and the C.E.A., and it is believed a satisfactory agreement will be reached on this occasion.

KINEMA CHAIRMAN'S DEATH

Thomas Murtha, chairman of the Seaforth Palladium and director of the Capitol Kinema, Edge Hill, Liverpool, died a few days ago at the age of 70 years. Mr. Murtha was also a director of North House, the new building in North John Street, Liverpool, and was on the board of the Coliseum, Litherland, up to the time that kinema changed hands a short time ago.

The funeral took place at Cressington, and was attended by many members of the Liverpool Trade.

ACCRINGTON SAYS "YES"

Accrington magistrates have given permission for the exhibition of "Damaged Lives" at a local kinema.

WEST KIRBY OPENING

Tudor Replaces Queen's Hall

With the opening of the Tudor Kinema on Monday, December 4, by the chairman of the local urban district council, J. C. MacLaren, J.P., West Kirby, Cheshire, now has a kinema of its own. The township has been without a kinema since the destruction by fire of the Queen's Hall, on the site of which the Tudor has been built. R. L. Kemp is managing director, and E. N. Wilkinson, director (both of Nottingham), of the new enterprise.

Period Exterior

Designed by A. J. Thraves, F.R.I.B.A., of Nottingham, the Tudor has taken three months to build. The frontage of the kinema, as the title suggests, is in Tudor style, and is flanked by two shops. The only exterior illumination is provided by two antique-style lanterns—one at each side of the main entrance—and the neon name sign in Old English lettering on the half-timbered frontage.

Swing doors lead to the foyer, at the extremities of which staircases lead to the balcony waiting room and the balcony. All the timber work—the door framing, pay-boxes, etc.—are finished in dark oak and waxed and will become more polished with cleaning. Automatic machines are installed in the pay-boxes. The doors leading to the auditorium have red-leaded glass, with the Tudor flower in gold as the central feature, inside the framework.

Seating for Eleven Hundred

Seating accommodation is provided in the stalls for 800 persons, and in the balcony for 300 persons. The balcony is built on the cantilever principle, so that there are no supporting pillars to interrupt the view of the screen.

Decorations are in quiet tones so as not to clash with the period design of the frontage. All the draperies are in blue, appliqued with old gold material.

Three octagonal lighting features, each 12 ft. 3 in. across flats, are fitted on the ceiling and house a total of 96 lamps to provide the main theatre lighting. The narrow spaces between these fibrous plaster features and the ceiling are used for ventilation purposes, and are connected to fans for the extraction of foul air.

The only part of the old building which remains is the stage portion. Here the proscenium opening is 33 ft. wide by 20 ft. high, and the depth of the stage up to the rear wall 22 ft 6 in.

Kalee and W.E.

All the operating box equipment has been supplied and fitted by the Kershaw Projector Co., of Leeds. Two Kalee No. 8 projectors, are installed. These have a throw of 110 ft. Western Electric sound picture mechanisms are used. A Hewittic rectifier is also installed.

Alfred H. Charcot, who was for thirteen years in the service of Moss' Empires, Ltd., as manager and supervisor, is in charge of the new hall.

The opening film was "Night of the Garter," with "So This is Harris" as the second feature. Prices of admission to the evening performances range from 6d. to 2s. 4d., and to the matinees 6d. to 1s. Matinees are held every Wednesday and Saturday.

SUNDAY OPENING OFFENCE

London Exhibitors' In Court

STANDS IN GANGWAY

AT Thames Police Court, on Friday, the Poplar Cinema, Ltd., proprietors of the Gaiety Cinema, East India Dock Road, Poplar, were summoned for an offence under the Sunday Entertainment Act.

A plea of guilty was entered, and Mr. Gibson, for the L.C.C., stated that at 8.20 p.m. on Sunday, October 22, an inspector found the ground floor seriously overcrowded. Over 20 people were standing in the centre gangway, which was only 5 ft. wide; 50 at the back, and 18 were actually standing between the front row and the screen, which was well above the people. The ground floor had seating capacity for 320 people. There were no side gangways and only two exits.

H. Reckitt, for the defence, said the matter was not quite as serious as it had been made out to be. He agreed that there were more people standing than there should have been, but he did not agree there were as many standing as stated—not by half. On this particular occasion the regular attendant having met with an accident the previous day, a temporary man was engaged, and he had been dismissed immediately the manager was informed of the offence, of which he had no knowledge until the inspector entered his office.

The Magistrate said that it was a very serious offence. It was essential that these kinemas should conform with the regulations, and if the penalty be imposed, having regard to the company's good record, it must not be regarded as a trivial matter.

A fine of £5 was imposed, with three guineas costs.

"GRAND HOTEL" SUIT
Copyright Claim Dismissed

AN action over a song in the film "Grand Hotel" was heard by Mr. Justice Clauson in the Chancery Division on Monday, when Cecil Lennox, Ltd., of Charing Cross Road, London, publishers and owners of the copyright of the song, "The Soldier on the Shelf," sought an injunction to restrain Metro-Goldwyn-Mayer Pictures, Ltd., of Tower Street, London, from performing or authorising performance in public of the song.

M.-G.-M. replied that they gave a new interest to the song, and revived it by arrangement with Mr. Damarill, of the plaintiff firm, allowing the sheet-music to advertise, on the front, "Grand Hotel," and portraits of the stars.

This arrangement, they further said, the plaintiffs did not repudiate but acted on, and they could not take a different line now.

The defendants suggested the P.R.S. had stepped in and asked £211 a year licence for using the piece, as a dance hit, in the film at the Palace Theatre, Cambridge Circus. Performance there was admitted between September 21 and December 4 of last year.

Mr. James, general manager of the P.R.S., said the society had to intervene for the maintenance of rights. Cecil Lennox, Ltd., were members of the society, and none of their servants could bind the plaintiffs by an unauthorised arrangement. The society controlled some two million works, and operated them by a six-guinea licence, which covered indifferently one or all of them.

Mr. Damarill and Mr. Hutchison, representative of the defendants, gave evidence, the former stating that the discussions were apart from the plaintiffs' rights to fees. The P.R.S. in December notified the defendants that Messrs. Lennox were members. The total receipts of the P.R.S. were pooled and divided among the members. He had no authority to make terms for the performance of music, and that topic never arose throughout the discussions. It was the separate question now.

The Hon. S. O. Henn Collins, K.C., submitted for the publishers that what the defendants said was "the arrangement" was merely an excrescence on a copyright question.

Judgment

Mr. Justice Clauson, giving judgment, said if the arrangement implied that the performance should continue (for the song was being used before the parties met), it was a consent by the publishers, and the essence of infringement was that it should be something done without consent.

The arrangement was upon the footing that they approved of what had gone before; the plaintiffs could not then turn round and ask for an injunction against infringing. The performance was a proper and authorised one, the action against the kinema company failed, and the claim to injunction must be dismissed.

BRISTOL DOORMAN'S THEFT

AT Bristol Police Court, Reginald S. Beaumont, 27, was charged with stealing the sum of £48 while employed as a doorman at the Regent Kinema, Bristol.

It was stated that accused on the evening of November 9 was handed a bag of money in silver and notes to take to the manager's office. This was the usual routine, and the cashier always accompanied him to the office. On the night in question accused ran up the steps in front of the cashier, and when the money was counted by the assistant manager it was found that notes to the value of £48 were missing.

Search was made for accused, and it was then found that he had left the theatre. He was eventually arrested at Liverpool.

Accused, who pleaded guilty, was sentenced to three months' imprisonment.

500 CHAIR STANDARDS STOLEN

ALLEGED thefts of 500 tip-up chair standards, a radiator and iron joist, weighing altogether about 1 ton 3 cwt., from the Picturedrome, Tonge Moor Road, Bolton, which was destroyed by fire, had a sequel at the Bolton Police Court, on Thursday, when charges were preferred against a rag gatherer and a hawker.

It was stated that the site was fenced round with timber and corrugated iron.

A marine store dealer said he bought a number of chair standards from defendants for 7s. 6d. Then they offered him further chair standards, a radiator and a joist, and told him that the deal was "straight." He paid 6s. for the lot.

They were committed for trial at the Quarter Sessions.

BURGLARS AT DONCASTER

CHARLES SPRY, miner, was committed for trial at the session at the Doncaster Police Court on Friday, on charges of breaking into Bally Picture House, Doncaster, and stealing a collection box for Doncaster Infirmary. Defendant, who hid behind some curtains in the kinema, was found by the police and A. Dobrey, the manager. The box had been broken open, and Spry admitted he had taken money which was found in his pocket.

G

A scene from the Universal serial PERILS OF PAULINE reviewed in this issue. Evalyn Knapp is starred

FIRST NATIONAL'S 1934 RELEASE PROGRAMME

Four Months' Schedule Now Completed

WITH the Trade presentation of Joe E. Brown's big comedy, "Son of a Sailor," First National have completed the screenings of all their product for the first quarter of the New Year.

The line-up of product for the 1934 programme is an impressive one, embracing a more varied selection of pictures than ever before, and containing the names of practically every important star of First National's personnel. As far as possible it has been arranged to spread the pictures over to preserve an even balance of comedy, romance and drama.

Success of "Gold Diggers"

As was anticipated, remarkable success has attended the pre-release showings of "Gold Diggers of 1933," which is set for release on January 1. This production has already been seen in three of London's leading theatres, the Tivoli, New Victoria and Dominion, and proved so great a draw at the last-named house that all existing records were broken. In Manchester the picture has enjoyed month-long runs at two of the leading theatres concurrently.

On the same date will come the Warner Bros.-First National picture, "Strictly in Confidence," starring Jimmy Finlayson, and directed by Clyde Cook.

Star-headed Features

Onward from this date the week-by-week releases bring a powerful array of star-headed features. Richard Barthelmess' latest picture, "Heroes for Sale," with Aline MacMahon, at present in its second week at the Prince Edward Theatre, is due for release on January 15.

Many popular players combine in the comedy "Good-bye Again" (January 22), adapted from one of Broadway's most successful stage shows this year; the cast includes Joan Blondell, Warren William, Genevieve Tobin, Helen Chandler. January 22 is also the release date of the Irene Vanbrugh picture, "Head of the Family," made at the Teddington studios, with John Stuart, Arthur Maude, Pat Paterson in the cast.

Another box-office team is presented in "I Loved a Woman," released February 5, in the persons of Edward G. Robinson and Kay Francis.

Laura La Plante

In "Her Imaginary Lover" (February 12), Laura La Plante returns to the screen in a Warner Bros.-First National Teddington production. Showmanship opportunities are offered in rich measure in "Bureau of Missing Persons," featuring Bette Davis, Lewis Stone, Pat O'Brien, Glenda Farrell, released on February 26.

Teddington's Boxing Hit

The widest interest has been evoked in the Warner Bros.-First National boxing hit, "The Bermondsey Kid" (April 2), featuring Esmond Knight and Pat Paterson, based on a story by Bill Evans, the boxing correspondent of the *Star*.

An all-comedy show is offered in "Havana Widows" (April 9), featuring Joan Blondell, Glenda Farrell, Guy Kibbee, Frank McHugh. This production is followed on April 16 by "Football Coach," featuring Dick Powell, Ann Dvorak.

Finally comes Joe E. Brown's important comedy, "Son of a Sailor" (April 30), which should prove one of the universally popular star's most successful vehicles. Its background of naval activities and the non-stop comedy gags that fill the picture combine to make the production one rich in appeal.

First National's "Wonderbar."

Al Jolson, who is now busily at work on First National's screen production of the great theatrical success, "Wonderbar," definitely announces that this is to be his last picture.

The important task of filming this extremely valuable medium of entertainment commenced at Burbank two weeks ago with Lloyd Bacon, who directed Jolson in "The Singing Fool," in charge of the megaphone, and Busby Berkeley, the creator of the dance spectacles in "Gold Diggers of 1933," in charge of a talented chorus of 78 picked dancers and theatrical beauties.

The rôles which have been filled up to the present are Kay Francis in the leading feminine character; Ricardo Cortez and Dolores del Rio, as the dancers; Dick Powell, as the composer; Robert Barratt, as the husband of Miss Francis; Guy Kibbee and Hugh Herbert, as two "Innocents Abroad"; the two popular American comediennes, Glenda Farrell and Ruth Donelly, will also figure prominently. It is further expected that Ruby Keeler, Al Jolson's talented and popular wife, will fill one of the major rôles in this picture.

Ann Dvorak, who was originally assigned a big part in this picture, was prevented at the last moment as a result of her having been bitten by a rattlesnake while working on location with Richard Barthelmess in "Massacre."

GENE GERRARD SEES HIMSELF

An unofficial visit was paid by Gene Gerrard to the Prince of Wales Kinema, Liverpool, one afternoon last week. The feature film was "The Love Nest," in which Gene Gerrard takes a leading part. During the whole of last week, Mr. Gerrard appeared at the Empire Theatre, Liverpool, in the musical play, "Gay Hussar."

Charles Laughton and Carole Lombard are starred in WHITE WOMAN (Paramount) which is showing at the Plaza

NEW PATHÉ OUTPUT

Films from British and American Studios

W. J. GELL'S ANNOUNCEMENT

SINCE his recent appointment, W. J. Gell, managing director of Pathé Pictures, Ltd., has lost no time in pushing to the front the Pathé organisation with a startling new line-up of box-office pictures, plus personality names.

In announcing this output, W. J. Gell says: "The progress of Pathé has been made possible by the staunch support of an ever-increasing number of exhibitors who have booked with keen 'showman foresight' and honest judgment.

"I am confident that 1934 will be the most momentous year in Pathé history. We are not content to 'stand still,' but are pushing forward with the type of production that will keep the name of Pathé a household word with every exhibitor."

W. J. GELL

Lupino Lane and Fuller

During the near future Pathé will Trade show a selection from the New Year's output, which will be headed by "Oh, What a Duchess," a B.I.P. production, directed by Lupino Lane, and starring the inimitable George Lacey, Renee Macready, Hugh E. Wright, Pat Ahearne, Daphne Courtenay and Fred Duprez.

Another big bet will be the return of Leslie Fuller in "A Political Party." Leslie is ably assisted by Enid Stamp-Taylor, Nola Lyal, H. F. Maltby, Hal Gordon, Dorothy Vernon, Moore Marriot, Fred Watts and Daphne Courtenay. This B.I.P. production was directed by Norman Lee. It is easily Leslie Fuller's funniest picture yet. Pathé will also Trade screen two more from the series of amusing Lupino featurettes—"Wishes" and "Master and Man," starring Wallace and Barry Lupino. Both films were produced at the Welwyn Studios.

American Offerings

Among other productions awaiting an early screening are the following:—"Sensation Hunters," a Pathé Monogram production, starring Arline Judge, Marion Burns and Preston Foster, and directed by Charles Vidor. It is a fast action picture of the Panama, with romance and a generous splash of comedy.

"Girl of My Dreams," a Pathé Monogram production, directed by another ace, Edwin L. Marin, stars Mary Carlisle, Buster Crabbe, Charles Starrett, Florence Lake, Sally Starr and Tom Dugan. It is a snappy college story with lilting tunes and haunting songs. After Buster Crabbe's amazing performance in "King of the Jungle" and "Son of Tarzan," "Girl of My Dreams" should be a definite clean-up for all showmen.

"Carnival Lady," a Goldsmith production for Pathé distribution, stars Boots Mallory, Jason Robards and Allen Vincent. It was directed by Howard Higgin, and is the story of the glamour and gaiety of carnival life, not without its thrills, gripping drama and humorous moments.

"Broken Dreams," another Pathé Monogram production, is a heart-tugging story of an unwanted child. Starring Randolph Scott, Beryl Mercer, Martha Sleeper and Buster Phelps, and directed by Robert Vignola.

Action Subjects

Showmen that cater for action will find that Pathé are handling the pick of the best action subjects, and are now arranging to screen these Monogram Western productions. "The Fugitive" and "Rainbow Ranch," each starring Rex Bell, "Galloping Romeo" and "Rangers' Code," starring Bob Steele, and "Riders of Destiny," starring John Wayne.

Particulars of a further batch of 1934 Pathé releases will follow in the Trade Press directly fuller particulars come to hand.

NORTH-WESTERN C.E.A.

Busy Meeting for Friday

Members of the North-Western branch of the C.E.A. are reminded that the monthly meeting will be held on Friday, at the office of the secretary, G. Dudley West.

There is a full agenda. South Wales and Monmouth Branch has written intimating nomination by them of Richard Dooner as vice-president, and asking for the support of the North-Western Branch. Other matters on the agenda are:—Invitation from North Staffordshire Branch *re* social function; result of arbitration—Associated Producing and Distribution Co. and Liverpool Majestic Picture Palace, Ltd.; dates for Sunday opening, 1934 (suggested dates, March 6 and October 28); date of Branch luncheon and formation of committee; report application for membership from Coliseum, Litherland Palace, Winsford; Regent, Warrington; Tudor Cinema, West Kirby; date of annual meeting; financial result of carnival; newspaper cuttings of interest; general correspondence.

A CHRISTMAS PAGEANT

In Regal, Beckenham

The Regal, Beckenham, is forgoing its usual film programme on Saturday and Sunday, December 23 and 24, in order to provide opportunities in the theatre for a pageant to be carried on, bearing the title of "The Holy Night."

The Rector of Beckenham, the Rev. Frances Boyd, is responsible for the idea and Sir Philip Ben Greet will be the producer. The Regal is provided with a Wurlitzer organ, which will no doubt be used in the presentation.

The manager of the Regal, P. Allender Fryer, is also an accomplished organist.

LIVERPOOL KINEMAS

Will Benefit by Mersey Tunnel

"When the Mersey Tunnel is opened there will be a big future for Liverpool entertainments," said Ald. Hogan at the hot-pot supper of the R.E.F.'s, last Sunday in Liverpool, "because people on the Cheshire side of the river, who at present would not trouble to cross the water by the ferry steamers, will make the journey to Liverpool in their cars, via the tunnel. They will come to Liverpool if the authorities make the city a place to which people can come for enjoyment."

BRISTOL EXHIBITORS HELP WATER COMPANY

Owing to the long drought the need for economy in the consumption of water in Bristol has become imperative, and the Waterworks Company has approached the kinemas to assist in a big campaign.

The company got in touch with F. Alan Simpson, secretary of the C.E.A., who prepared suitable wording for slides. Most of the houses showed them, but for the eight houses who could only take films National Screen Services, Ltd., prepared a trailer within ten hours.

ONLY ONE WORKLESS

Of the 80 members of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians, Ltd., only one is disengaged.

George Brent, Margaret Lindsay and Eugene Pallette in a scene FROM HEADQUARTERS which Warner is Trade showing on Tuesday

ORPHEUM'S FIRST DEFEAT

Empire Give Sunday League Leaders A Shock

THE Orpheum, Golders Green, leaders of the Sunday Football League, were defeated for the first time this season on Sunday last, by the Empire, Leicester Square.

The Orpheum won the toss, and taking advantage of the wind opened the attack, but failed to break through, owing to poor shooting by the forwards and excellent work by the Empire backs.

After three minutes' play the Orpheum were handicapped by an injury to their inside left, who was unable to play for the remainder of the game.

The Empire made several attempts to break through, but were unable to find the net in the first half.

On resumption, the Orpheum again opened the attack, and after a few minutes a well-placed kick by their outside right was neatly headed into the net by Chandler. This put new fire into the Empire team, and, helped by the wind, they forced the Orpheum to play a defensive game. Following an attack upon the Orpheum goal, a corner was conceded, and a well-judged kick, swerving right into the net, produced the Empire's first goal. A free kick converted by their left back gave the Empire the lead. Result: Empire, 2; Orpheum, 1

SUNDAY "KINE." FOOTBALL LEAGUE RESULTS, DECEMBER 3.

Regal, Marble Arch, 2, v. Palladium, 2; Empire, Leicester Square, 2, v. Orpheum, 1; Gaumont Streatham, 1, v. New Cross, 4; Astoria, Charing Cross, 4, v. Kit-Cat, 0; Astoria, Finsbury Park, 1, v. Regal, Kingston, 2.

League Positions to Date

	Pd.	W.	L.	D.	Goals F.	A.	Pts.
Orpheum, Golders Green	8	6	1	1	22	5	13
Regal, Marble Arch	7	4	1	2	22	8	10
Broadway, New Cross	8	5	3	0	30	10	10
Astoria, Finsbury Park	8	5	3	0	18	13	10
Empire, Leicester Square	8	5	3	0	26	23	10
Astoria, Charing Cross	7	4	3	0	18	11	9
Palais, Wimbledon	8	3	4	1	17	18	7
London Palladium	7	2	3	2	22	17	6
Regal, Kingston	6	2	4	0	17	14	4
Gaumont, Streatham	8	1	6	1	12	36	3
Kit-Cat	9	1	8	0	9	57	2

TRADE DANCES

Exide Function on Dec. 12

On December 12 the official Exide dance will be held at Tony's Major Ballroom, Birmingham, at which over 400 people are expected to be present, among them being many prominent people in the kine., motor, radio, and allied trades in and around the district.

An excellent cabaret has been arranged including the Carlyle Cousins, the well-known broadcasting stars; Dawnya Petrov, the famous dancers, together with other prominent artistes.

Whilst practically the whole of the tickets have already been disposed of, a few are being held for any who would like to attend the dance, and they are obtainable from Exide Batteries, 57-58, Dale End, Birmingham.

Kingswinford Staff Dance

A dance organised exclusively by the kinema staff of the Grand Cinema, Kingswinford, was held last week. Victor Griffiths, formerly manager of the kinema, and now with Select Cinemas, Ltd., at Redditch, was M.C., and Mrs. F. H. Russell, wife of the present manager of the Grand, distributed the prizes. The proceeds of the dance were given to charity.

Barnsley Dance

A kinema dance at the Arcadian Hall, Barnsley, on Wednesday, proved a most successful and enjoyable function. It was organised by Mrs. Whyham, of the Globe P.H., Barnsley, and Thewlis and his Turquoise Blue Rhythm Band, who were appearing on the stage at the Globe during the week, provided the music.

CHANGE OF ADDRESS

British Lion at Cardiff

The offices of the Cardiff branch of the British Lion Film Corporation have been moved from 59, Charles Street to 27, Charles Street. The telephone number remains unchanged.

A.B.C.'s MIDLAND SPORTS CLUB

SECTION FOR MANAGERS AND STAFFS

A SPECIAL sports and social club has been inaugurated during the past week for the Midland area of Associated British Cinemas, the Regent Circuit, and associated companies.

Harry Yorke, manager of the Palace Theatre, High Street, Erdington, Birmingham, has been appointed hon. organising secretary, and it is understood that the club will be run in two separate sections—one devoted to those in managerial capacity, and the other embracing the staffs of the thirty-one houses on the area.

It is hoped, at an early date, to have football, cricket and tennis teams, and to arrange meetings with teams from other circuits and kinemas in the Midlands.

The club is to be launched with a special social evening for the managerial section on Boxing Night, followed by a staff dance for the employees' section on New Year's Eve. The venue in both instances is to be the Palace Ball Room, Erdington, which has been placed at the disposal of the club by Associated British Cinemas, free of cost.

It is understood that already a series of social events have been mapped out that should do much to promote the spirit of comradeship among the large number of employees of the companies.

FILM SPOOL ON FIRE

A spool of some 700 ft. of film was destroyed in an operating-box fire at the Regal Cinema, Birmingham. Further damage was prevented by the local fire brigade.

"Kine." League Team for Paris

French Industry Preparing Great Trade Gala

THE MEN AND THEIR CAREERS

By "KINESOC"

THE "Kine." League team to play the French Trade in Paris on January 7 has been selected. Five clubs are represented, and to British Lion go the key positions.

Meanwhile comes news from over the Channel that the game has vividly caught the imagination of the French Trade, and a special Committee has been appointed to make the League visit the occasion of a great Anglo-French *fête*.

The team, chosen by the League Selection Committee, is:—

J. Barron (Universal Pictures); D. Mehew (British and Dominions), W. Lynch (Kodak); N. Henry (Kay Film Printing), J. Hawes (British Lion), L. Evans (British and Dominions); Z. Harris (B. and D.), T. D. Welsh (capt.) (The *Era*), A. Watmore (British Lion), E. Hall (B. and D.), A. Daley (British Lion).

This team is an interesting one, and the outstanding feature is that the selectors have ignored the poor form of players in the trial match ten days ago.

T. D. WELSH

They have obviously had an eye to picking an eleven of experience and weight. There is plenty of speed and skill in the forward line, while the halves and backs look capable of holding the great speed that is characteristic of the French players.

In spite of a lamentable display in the trial, the selectors retain their faith in Watmore, of British Lion, and he leads the forwards. T. D. Welsh moves to his proper position at inside-right, and Harris is favoured for the right-wing position, evidently preferred to Fitzhugh on account of his wider experience and strength of shot.

To British Lion also goes the vital pivotal position at centre-half—filled by Jimmy Hawes—one man who did not play in the Trial. If it is found that the third-back game is forced on the Englishmen, Hawes is an ideal choice, and he is a first-class attacker.

Reviewed as a whole, the team on paper is a strong one, and, whatever the class of the opponents, may be relied on to put up a display that will convince for sportsmanship and courage.

The Players

JOE BARRON (Universal): *Goal.* A genius for angles and agility. Millwall are interested in him, but the "Kine." League is "not selling!"

DON MEHEW (B. and D.): *Right-back.* Best in tight corners. Cool and dependable. A product of Elstree local football.

W. LYNCH: *Left-back.* Captain of Kodak. A defender and tackler of courage.

N. HENRY (Kay): *Right-half.* Fast, tricky and belies his small stature. Played for Dulwich Hamlet and the Casuals.

JIMMY HAWES (B. Lion): A *centre-half* who uses his head in both senses. Knows the game and importance of team-work. Reliable and a good "feed."

LES EVANS (B. and D.): *Left-half.* A player of immense courage and hard work. Uncanny knack of baffling opposing forwards and lobbing goals from unexpected positions.

Z. HARRIS (B. and D.): *Outside-right.* A dashing, fast player, with a powerful shot. Inclined to be erratic, but is never cowed by greatness of occasion. Played six years for Jarrow in the North-Eastern League, and born in Durham.

T. D. WELSH (*The Era*): *Inside-right.* Has the job of skipper. One of the outstanding class players in football. Amateur international for Scotland, Glasgow Rangers once wanted him. Amateur Cup finalist for Hayes and London Calies. Captained Malay States eleven against Australian tourists. Perfect ball control, fast, very powerful shot, and personality which inspires a team.

A. WATMORE (British Lion): *Centre-forward.* A dashing, dangerous player with speed and craft. Ideal leader of an attack.

ERIC HALL (B. and D.): *Inside-left.* Another player of class, with the style of a James. Positional work a feature and always quick to take a chance at scoring. Three seasons with St. Albans City first team and given a trial for Watford, the Third Division club.

A. "MONTY" DALEY (British Lion). *Outside-left.* Very slight, but a wing wizard. Terrific speed and perfect ball control Played for Wycombe Wanderers and now one of the reasons why the Lions lead the "Kine." League

Supporters' Plans

It is evident that a number of sportsmen in the Trade are hoping to journey to Paris to support our lads. Cheap party ticket arrangements are available, and anyone wishing to go should get into touch immediately with L. H. Fielding, Dept. 19, at Kodak, Ltd., Kingsway, Museum 7841, who will be pleased to supply full information.

Arrangements are also in hand for the chosen League XI. to play a practice game against a team of professionals.

"KINE." CUP FIRST ROUND

TEAMS AND THEIR CHANCES

Saturday League Results

Although British and Dominions defeated Universal at Boreham Wood, their play was scrappy and uninteresting. Universal, always a sporting gallant team, gave them best for the greater part of the game with a fine defence and virile forwards, who were only kept out by the home backs.

Saved by Defence

The U's were unlucky in having to play a reserve goalkeeper. Clevely and Mehew, the backs, and Jones in goal saved many an ugly situation, while the spasmodic attacks of the home forwards (with the exception of Hall, who alone was brilliant), put little life into the play.

Evans, the home right-half, relieved the monotony by scoring a goal from a free-kick at 40 yards' distance.

At Edgware, Kodak did well to draw with Kay Films, and their defence was sound. The general standard of play was, however, very low.

"Kine." Cup Struggles

On Saturday will begin the struggle for the "Kine." Cup, and there are three first-round ties. The big clash is that at Epping between the *Cinema* and British and Dominions, finalists against Gaumont last April. On form this season the visitors should win, but the home team is more than a useful side. A surprise result might be looked for unless the Wilcoxians vastly improve on their recent League performances.

The match between Universal and Kay also promises to be a splendid tussle. The U's always play the stout game, and Kay, with recent team changes, are producing football of the classic style.

The *Era* should beat Rex away at Edgware, but their eleven has been weakened by illness and injury. I fancy, however, that the newspaper men should pass into the next round.

Results for December 2

B. and D. 3 (Howell 2, Hall, Evans, Rolle) Universal 2 (Cotton, Swanson); B.I.P. 4, Era 3; Kay Films 2 (Farrel 2), Kodak 2; Labs. 4, Rex 1.

Positions to Date

	Pd.	W.	L.	D.	Goals F.	A.	Pts.
British Lion	7	7	0	0	42	8	14
B. and D.	6	5	1	0	50	8	10
Cinema	7	4	2	1	35	16	9
B.I.P.	5	4	0	1	21	9	9
Era	9	4	5	0	34	30	8
Elstree Labs.	8	4	4	0	17	23	8
Kay Films	5	3	1	1	15	15	7
Kodak	6	2	3	2	15	32	6
Rex Publicity	9	2	7	0	16	50	4
Universal	7	1	5	1	12	22	3
Radio Pictures	7	0	7	0	8	52	0

UNIVERSAL ENTERTAIN 500

Liverpool Branch Annual Dance

Stepping out with Universal was an enjoyable experience for the 500 persons who attended the annual staff dance of the Liverpool branch of Universal Pictures, Ltd. at the Rialto Ballroom, Liverpool, on Friday, December 1. Organised by L. Blond, branch manager, and his staff, the second "Step Out With Universal" ball was a well planned affair—even better than its predecessor—and progressed at a pace quite comfortable and stimulating for the many exhibitors and renters who attended.

Walls were adorned with stills and posters from Universal pictures, predominance being given to "Moonlight and Melody," an appropriate title to publicise on such an occasion.

During the evening there were several exhibition dances by Arthur Humphreys and Miss Lucie Humphreys, to tunes from "Moonlight and Melody," the titles being announced through the medium of neat hand-written posters, with the lettering tinsel-sprayed to reflect the rays of the spot lights, carried by two pretty girls.

Mr. Blond distributed the spot waltz prizes.

The fact that few people left the ballroom before the last waltz at 2 a.m. is evidence of the excellent arrangements. The function was a Universal winner, produced by L. Blond.

Annual staff dance of Universal, Liverpool. L. Blond, branch manager is seated in centre of second row

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Ann Vickers (Radio)—American.	75 min. (A)	Walter Huston, Irene Dunne.	Fine characterisation by stars in moving story based on the theme of love versus career. Fine acting in film version of well-known book.	Very good general booking. Not suitable for children.
Broadway Through a Keyhole (United Artists)—American.	90 min. (A)	Constance Cummings, Paul Kelly, Russ Columbo.	Lavishly staged, romantic drama, with a gangster plot. Detail a trifle American in application, but love interest popular, treatment clever, and musical side-issues effective.	Good average booking. Hardly suitable for children.
Christopher Bean (M-G-M)—American.	88 min. (U)	Marie Dressler, Lionel Barrymore, Jean Hersholt.	Clever, human and thoroughly entertaining adaptation of the stage comedy drama of small town life. Characterisation brilliant, story delightful, dialogue clever, and atmosphere and treatment flawless.	Excellent general booking, an obvious box office attraction. Strong juvenile appeal.
Cradle Song (Paramount)—American.	77 min. (U)	Dorothea Wieck, Evelyn Venable, Guy Standing.	Tender mother-love drama, unconventional in theme and atmosphere, but rich in spiritual beauty and poignant charm. Exquisite performance by star, clever support and understanding treatment.	Attractive proposition, particularly for women and high-class halls. Unsuitable for children.
***Crime on the Hill** (Wardour)—British.	68 min. (A)	Sally Blane, Nigel Playfair, Lewis Casson.	Neat, popular mystery drama, with a good cast and refreshing country atmosphere. Smooth development, good thrills and popular love interest.	Good average programme booking. Harmless for children.
Day of Reckoning (M-G-M)—American.	69 min. (A)	Richard Dix, Madge Evans, Conway Tearle.	Conventional but popular marital drama, the obvious story of which is strengthened by comprehensive by-play. Cast strong, production values good and development smooth.	Average programme booking, with obvious exploitation angles in title and star. Unsuitable for children.
***House of Trent, The** (Butcher)—British.	75 min. (U)	Anne Grey, John Stuart, Wendy Barrie.	Simple but sincere dramatic entertainment with a good story, capably handled by strong cast, and shrewdly exploited. Sentimental and emotional appeal strong.	Good programme booking, particularly for the masses. Safe for children.
Invisible Man, The (Universal)—American.	70 min. (A)	Claude Rains, Gloria Stuart, William Harrigan.	Thrilling fantasy, brilliantly adapted from H. G. Wells' story. Imaginative treatment, clever camera work, and outstanding characterisation result in arresting combination of the grim and the humorous. Great entertainment.	Excellent general booking, a box-office certainty. Not for children.
***Mannequin** (Radio)—British.	60 min. (A)	Harold French, Whitmore Humphries, Diana Beaumont, Judy Kelly.	Unconvincing story of boxer's deterioration due to society vamp. Quite well put over and acted.	Moderate dramatic offer. No appeal to children.
Meet the Baron (M-G-M)—American.	65 min. (U)	Jack Pearl, Jimmy Durante, Zasu Pitts.	Comedy extravaganza, a great piece of fooling, put over by an excellent cast. Staging lavish, and gags bright and resourceful.	Capital comedy bet. Should be enjoyed by children.
***Moorish Romance, A** (Int. Prod.)—British.	35 min. (U)	——	Interesting survey of customs and countryside of Morocco, linked by slight story.	Useful interest feature. Suitable for children.
Perils of Pauline, The (Universal)—American.	Serial.	Evalyn Knapp, James Durkin, Robert Allen.	Lively chapter play, a modern version of the silent success, put over with punch and action. Staging and characterisation good.	Safe entertainment of its type. Should thrill the youngsters.
Riders of Justice (Universal)—American.	75 min. (U)	Ken Maynard, Cecilia Parker.	Disputed claim to a ranch leads to cowboy fights and mild thrills.	Average Western offer. Definite appeal to juveniles.
***Song of the Plough** (M-G-M)—British.	70 min. (U)	Stewart Rome, Rosalind Fuller, Allan Jeayes.	Delightful drama of English countryside, accurately protrayed and delightfully photographed. Action leisurely but in tune with the subject.	An attractive and unusual proposition particularly for family halls and juveniles.
Son of a Sailor (First National)—American.	74 min. (U)	Joe E. Brown, Jean Muir, Frank MacHugh.	Slick, fast moving nautical comedy with extravagant slapstick gags and excellent atmosphere. Great performance by star, resulting in swift succession of side-splitting situations.	Capital comedy bet for all classes. Great stuff for juveniles.
White Woman, The (Paramount)—American.	63 min. (A)	Charles Laughton, Carole Lombard, Charles Bickford.	Tropical sex drama, story conventional, but treatment arresting. Brilliant performance by star, attractive support, and good thrills.	Strong title, and star booking. Unsuitable for children.

* A British Picture

REVIEWS FOR SHOWMEN

Song of the Plough

M-G-M. British (U). Directed by John Baxter. Featuring Stewart Rome, Rosalind Fuller and Allan Jeayes. 6,216 *feet. Release date not fixed.*

SIMPLE, appealing rural drama, set in a delightful English countryside atmosphere. The story is slight, but the charm of the settings, the accuracy of the characterisation and the broad arresting panoramas, in which are included fascinating sheep-dog trials. provide entertainment of quiet absorbing interest. Attractive and unusual proposition, particularly for family halls.

Story.—Freeland, a farmer struggling to pay his tithes, is tempted to sell his valuable sheep-dog to Joe Saxby, a wealthy rival. When he realises that the dog means so much to his small granddaughter, however, he changes his mind and enters it for the annual trials. In spite of the villainy of Saxby, the dog, of course, wins, and the valuable prize delivers Freeland from financial embarrassment.

Acting.—Stewart Rome is particularly good as Freeland, Allan Jeayes draws convincing type as un unscrupulous Saxby, and clever supporting cameos are represented by Hay Petrie, Kenneth Kove, Jack Livesey, Edgar Driver and Freddy Watts.

Production.—This picture is a homely commentary on English country life. The story is not strong, but, nevertheless, links the various phases together with purpose, and accounts for an exciting and satisfactory ending, represented by a sheep-dog trial. The peaceful development is in tune with the sentiment, and bright by-play, refreshingly rural in its humour, contributes to pleasing variety. Altogether, most delightful entertainment.

Settings and Photography.—Exquisite photography mirrors all the charm of the countryside, the sheep-dog trials create a good suspense, the convivials at the "local" allow for the inclusion of typically English song, while the hubbub of the market and fair give illuminating indication of farming industrial conditions. The atmosphere throughout is excellent.

Points of Appeal.—Refreshing subject, delightful atmosphere, soothing development, quiet drama, and occasional thrills.

Broadway Through a Keyhole

United Artists. American (A). Directed by Lowell Sherman. Featuring Constance Cummings, Paul Kelly and Russ Columbo. 8,300 *feet. Released April* 23, 1934.

ROMANTIC drama, based on a story by Walter Winchell, Broadway's famous columnist, which paints the gangster in roseate colours and accompanies its task with scintillating song and dance. The treatment is marked by cleverness and subtlety, and many really bright touches decorate the development, but in spite of its popular drama and gay divertissement the picture falls a little short of greatness, owing to the weakness of its very American story, the irony and significance of which have no vital meaning here.

Good average booking, the strength of which lies in the variety of the entertainment and the slickness and colour of its presentation.

Story.—Frank Rocci, a racketeer, finds a job for Joan Whelan, a childhood friend, in the chorus of a fashionable night club, and finishes up by falling in love with her. His influence enables her to rise to stardom, but trouble with Crowley, a rival gangster, causes him to send her to Miami out of harm's way. There she falls in love with Clark Brian, a timid but famous radio singer.

Rocci learns the truth and determines to kill Brian, but when Brian boldly faces him and convinces him of their love he determines to make possible their romance. A tussle with Crowley makes his task difficult, but he nevertheless achieves the desired end at great personal hurt.

Acting.—Constance Cummings' singing voice is a trifle weak, but apart from this she gives an intelligent, attractive and appealing performance as Joan.

Although a trifle churlish and morose, Paul Kelly gives a convincing portrayal as the big-hearted Rocci, Russ Columbo is adequate as Brian, and clever supporting studies come from Gregory Ratoff and Blossom Seeley. Texas Guinan and Abe Lyman, accompanied by his famous band, are included in the gallery of Broadway celebrities.

Production.—This picture, which is centred in Broadway life, is an efficient, if transparent, job of work, but unfortunately many of its implications and side-issues, probably most entertaining to the initiated, mean little to the average English audience.

One must be content to find diversion in the skeleton story, and this becomes a trifle difficult after the novelty and lavishness of the presentation dies down. However, if the picture does not quite succeed in storming the super class, it cannot be denied that it has much which others have not got, and that, in its entirety, it has the bright and dramatic essentials of a safe average success.

Settings and Photography.—The night-club scenes are expensive, the songs are tuneful, the dance ensembles show marked originality, and the few dramatic interludes carry punch. Lighting and photography are very good.

Points of Appeal.—Hard-boiled sentiment, artless romance, exceptionally good staging, popular drama, breezy dialogue, and captivating melodies and dance ensembles.

The House of Trent

Butcher. British (U). Directed by Norman Walker. Featuring Anne Grey, John Stuart and Wendy Barrie. 6,760 *feet. Release date not fixed.*

A SINCERE, popular British drama, which has a good story, embracing humanity, heart interest and homely sentiment, essentials that more ambitious productions all too frequently lack. The comprehensive plot pans out logically, the salient points are given clear recognition, and the ending strikes a satisfactory note.

The individual characterisation is competent and natural, and realistic atmosphere prevails at all times. Good programme booking, particularly for the masses.

Story.—Rosemary Trent, widow of a doctor who had died saving the life of Angela, baby daughter of Lord Fairdown, a newspaper peer, makes many personal sacrifices to enable her only son, John, to qualify. In the process of time John falls in love with Angela, but Rosemary, fearing that romance will hinder his advancement, separates them. Her act, however, ultimately leads to unhappy repercussions, and it takes all her courage to avert tragedy.

Acting.—Anne Grey wins sympathy and displays sense of character as Rosemary, John Stuart contributes a sound and realistic study in the dual rôle of father and son, Wendy Barrie reveals intelligence and is attractive as Angela, and Peter Gawthorne is good as Fairdown. Interesting cameo characterisations are contributed by an experienced supporting cast.

Production.—This picture dismisses sophistication and subtlety and relies on homely sentiment for its popular appeal. There are many shrewd twists in the plot, which covers a great deal of ground and knits its varied interests with dramatic skill, and every situation is timed accurately and neatly turned by the competent cast. The simplicity of the entertainment is its strength, and it should have no difficulty in winning the approbation of the average public.

Settings and Photography.—There is an excellent range of settings, but lighting and photography are a trifle dark.

Points of Appeal.—Good, honest story, healthy sentiment, popular drama, sincere and accurate performances by attractive cast, and shrewd direction.

The Invisible Man

Universal. American (A). Directed by James Whale. Featuring Claude Rains, Gloria Stuart and William Harrigan. 6,494 *feet. Released May* 2, 1934.

THRILLING fantasy, adapted with astute showmanship from H. G. Wells' famous novel, which has plenty of clean, honest humour to balance its harmless but more eerie periods, and, in its queer entirety, represents outstanding novelty entertainment of wide box-office potentialities.

Clever trick camera work makes possible the exciting execution of the original idea, and flawless characterisation, adequate English atmosphere and painstaking detail complete the strange and fascinating illusion.

Here is great entertainment, with an excellent title, and all the necessary characteristics of a confident money-maker.

Story.—Jack Griffin, a young scientist, discovers a formula that will give him invisibility, but having achieved his ambition cannot find the antidote that will return him to normal. The outline of his figure can only be seen when he is clothed. The change affects his brain, and when he runs amok his colleague, Kemp, betrays him to the police so that he can steal his girl, Flora.

Jack, however, escapes, kills Kemp, and causes tremendous damage before he is finally ambushed and shot. He dies with the sympathetic and understanding Flora by his side, and his body slowly becomes visible as breath leaves it.

Acting.—Claude Rains, whose person is never seen, gives a remarkably clever performance as the invisible one, and wins sympathy suggests the horror of his predicament, and wins [illegible]

William Harrigan is excellent as Kemp, Gloria Stuart [illegible] numan and feminine as Flora, and outstanding support comes from Una O'Connor, Dudley Digges, Holmes Herbert, Henry Stubbs and Merle Tottenham.

Production.—The difficult task of adapting Wells' [illegible] the screen has been cleverly carried out. R. C. [illegible] scenario reveals sound stagecraft, and James Whale [illegible] the theme with a sure and cunning hand. The unusual plight of the invisible one, particularly the effect on [illegible] is tragically depicted, and against the horror of it [illegible] runs a parallel vein of rich typically English humour.

The spectacle of a bicycle with an unseen rider, doors shutting and objects moving apparently without aid, the efforts of the police to form a cordon around a person [illegible] invisible, cause endless laughter, while the more serious note is struck by the demented man's innocent victim, his wrecking of an express, and his ultimate capture, the signs of which are ominous impressions in the snow.

The central character is portrayed with great cleverness by Claude Rains, the uncanniness of which is emphasised by grotesque make-up, which involves bandaging the face, and the apparently headless body revealed when the covering is removed, and the brilliance of the support rounds off the remarkable and eminently box-office entertainment.

Settings and Photography.—The English village scenes are picturesque, the murder of Kemp and the wrecking of an express represent spectacular thrills, while the apprehension of the invisible one is finely dramatised. The photography is really brilliant, and is a powerful contribution to the picture's undoubted success.

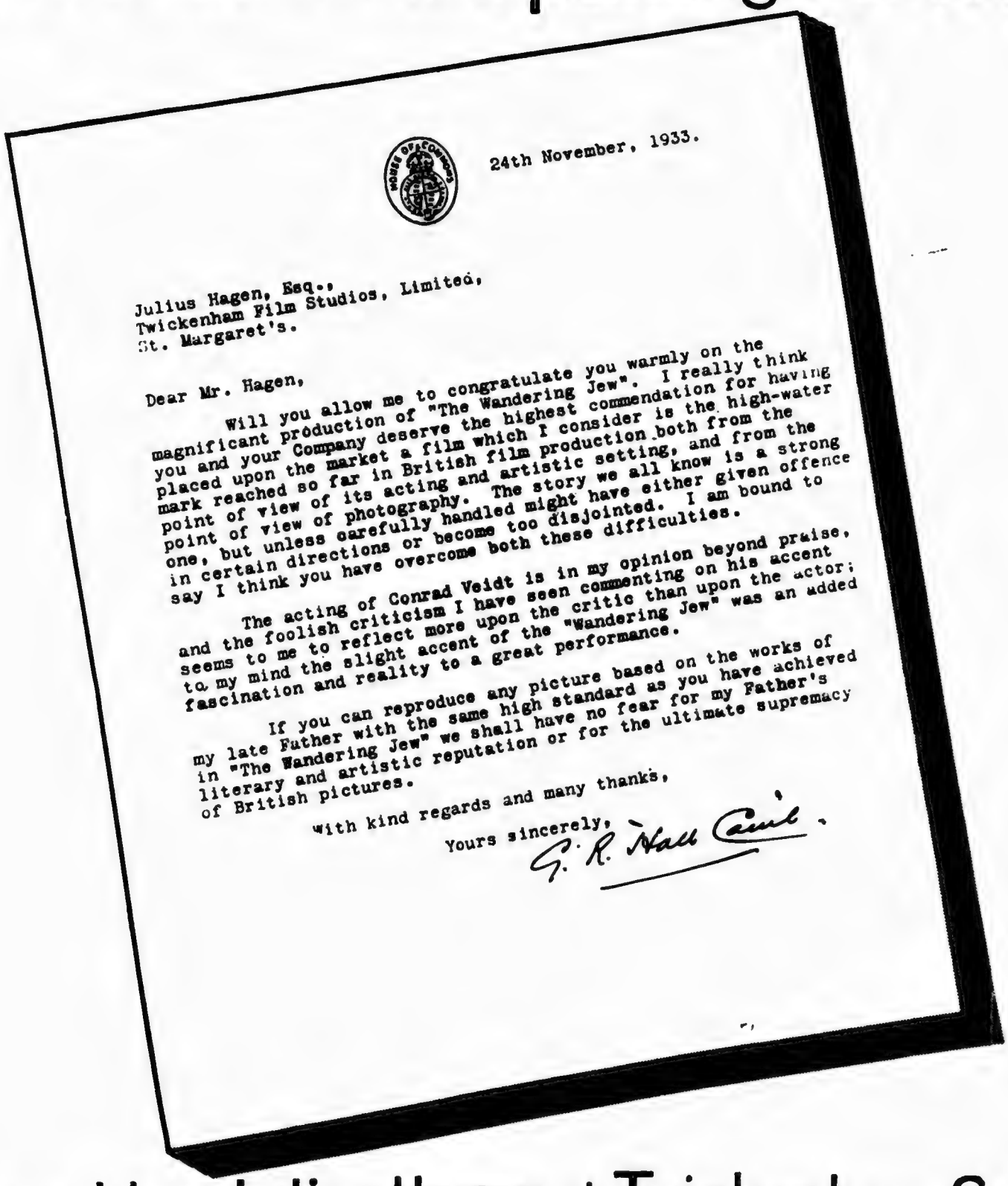
Points of Appeal.—Unusual, fascinating story, excellent title, brilliant camera work, clever direction and treatment, flawless characterisation, and obvious box-office angles.

(Continued on page 31)

A Tribute To "THE WANDERING JEW"

READ—

One of many appreciations from Famous People, of the Film now packing the TIVOLI.



24th November, 1933.

Julius Hagen, Esq.,
Twickenham Film Studios, Limited,
St. Margaret's.

Dear Mr. Hagen,

Will you allow me to congratulate you warmly on the magnificant production of "The Wandering Jew". I really think you and your Company deserve the highest commendation for having placed upon the market a film which I consider is the high-water mark reached so far in British film production both from the point of view of its acting and artistic setting, and from the point of view of photography. The story we all know is a strong one, but unless carefully handled might have either given offence in certain directions or become too disjointed. I am bound to say I think you have overcome both these difficulties.

The acting of Conrad Veidt is in my opinion beyond praise, and the foolish criticism I have seen commenting on his accent seems to me to reflect more upon the critic than upon the actor; to my mind the slight accent of the "Wandering Jew" was an added fascination and reality to a great performance.

If you can reproduce any picture based on the works of my late Futher with the same high standard as you have achieved in "The Wandering Jew" we shall have no fear for my Father's literary and artistic reputation or for the ultimate supremacy of British pictures.

with kind regards and many thanks,

Yours sincerely,
G. R. Hall Caine.

Produced by Julius Hagen at Twickenham Studios.

ONLY YESTERDAY

ERDAY

B.I.P. Presents "HAPPY"

HAPPY, one of the most brilliant comedies ever made at Elstree, introduces a large cast of popular favourites including Stanley Lupino, Will Fyffe, Laddie Cliff, Harry Tate, Gus McNaughton, Jimmy Godden, Dorothy Hyson, Renee Gadd and Bertha Belmore. Wardour is Trade showing this offering on Monday afternoon at the Phœnix Theatre

REVIEWS (continued from page 31)

Crime on the Hill

Wardour. British (A). Directed by Bernard Vorhaus. Featuring Sally Blane, Nigel Playfair and Lewis Casson. 6,190 feet. Release date not fixed.

A NEAT, popular mystery drama, unravelled in a particularly pleasing and picturesque county atmosphere. The characters are convincingly interpreted by a strong cast of established stage and screen players. Red herrings are drawn across the trail with a dexterity that keeps the solution firmly held till the last minute. The picture makes a sound bid for full programme honours and should make a satisfactory general booking.

Story.—A wealthy country squire is discovered dead from poisoning by his two old friends, Dr. Moody and the Rev. Michael Grey. Clare Winslow, a middle-aged woman, claiming to have secretly married the victim, Alice Green, his parlourmaid, Collins, his butler, Sylvia Kennet, his ward, and Anthony Fields, her fiancé, are all suspect, and it is left to the Vicar to unravel the mystery, the elucidation of which comes as a dramatic surprise.

Acting.—Lewis Casson is very good as the Vicar, Nigel Playfair is completely disarming as Dr. Moody, the murderer, Phyllis Dare is convincing as Clare Winslow, Sally Blane and Anthony Bushell take good care of the romantic interest as Sylvia and Anthony respectively, and Judy Kelly and Gus McNaughton are effective in prominent supporting rôles.

Production.—The fact that this mystery drama is shaped in a familiar mould is no handicap to its popular success, for such is the construction of the play and its execution that the ending is always in doubt, thus compelling enjoyable concentration. The players represent typically English characters, and by their skill invite suspicion in turn, making it impossible to name the murderer confidently. Although a trifle fantastic, the ending has the merit of surprise tempered with dignity.

Settings and Photography.—The interiors are convincing, a coroner's court sequence is well handled, the exteriors are picturesque, and an annual fair has colour and provides movement. Lighting and photography are very good.

Points of Appeal.—Intriguing story, clever acting, strong cast, good suspense, refreshing English atmosphere, and popular romance.

Mannequin

Radio. British (A). Directed by George Cooper. Featuring Harold French, Whitmore Humphries, Judy Kelly and Diana Beaumont. 4,855 feet. Released May 7, 1934.

LAVISH, and in some respects imaginative, production has been expended on a poor story of the ruin of a boxer's career due to a Society vamp.

Acting and attractive settings in some measure compensate for an offer that cannot be recommended as a winner, but which might go down in the popular programme. Definitely not for children, though unlikely to be harmful.

Story.—Lady Diana meets Billy, a promising boxer, who yields to her charms sufficiently, in the eyes of his trainer, to spoil his chances of winning a championship. Overhearing Lady Diana hacking his opponent over the telephone, Billy breaks with her.

In spite of being drunk, he knocks out his antagonist, who is not expected to live. Hearing this, Nancy, who has temporarily deserted Billy, to whom she had been engaged, for a young millionaire, leaves the latter to stand by her first love.

Acting. — Neither Harold French nor Whitmore Humphries, as millionaire and boxer respectively, have enough personality to win entire sympathy for the rather worthless characters they are called upon to play.

Diana Beaumont is good, but not quite strong enough for the Society vamp. Judy Kelly does quite well in the easier part of an ingenuous mannequin. Minor rôles are adequately fulfilled.

Production.—George Cooper has dealt interestingly with individual situations, but fails to supply conviction to scenes intended to be dramatic.

Boxing sequences are not good enough for the initiated, particularly that in which Billy, half-drunk, knocks out his opponent with doubtfully fatal results. It is also difficult to believe in Nancy's, the mannequin's, sudden change of front towards Billy, who has obviously treated her very badly.

There are some mildly amusing and well-put-over scenes at the mannequin's establishment, while the dilettante millionaire is not badly drawn. Dialogue is natural and very fairly recorded.

Settings and Photography.—Interiors of a salon and mannequin's dressing-room are limited, but tasteful and well lighted. Ringside shots satisfactory. Exteriors practically nil.

Points of Appeal.—Limited to the performances of the stars, the production, and the humorous interludes.

SHORTS OF THE WEEK REVIEWED

BUTCHER

SEVENTH WONDER. American (U). 850 feet. Release date not fixed.—A particularly interesting travel film, which takes for its subject Panama and its famous canal. The commentary is informative and the photography satisfactory.

COLUMBIA

CURIO SHOP. American (U). One reel. Release date not fixed. A particularly ingenious Krazy Kat cartoon in which figures on porcelain come to life and cut merry capers.

HOT DAZE. American (U). Featuring Smith and Dale. Two reels. Release date not fixed.—An amusing Jewish comedy which takes for its subject fire assessors and makes merry sport of it. Good short for the masses.

HOLLYWOOD BABIES. American (U). One reel. Release date not fixed.—This Scrappy cartoon introduces lively caricatures of established Hollywood stars.

DEATH ATTENDS A PARTY. American (U). One reel. Release date not fixed.—The first of a series of cameo murder mystery dramas in which the audience is given a few seconds in which to solve a crime. Attractive novelty short.

AUTOSHOW. American (U). One reel. Release date not fixed.—A very ordinary Scrappy cartoon, one not particularly clear in its theme. Fair average fill-up.

MICKEY'S TENT SHOW. American (U). Featuring Mickey McGuire. Two reels. Release date not fixed.—A thin juvenile comedy which relies on old gags for its simple, childish humour. Fair short feature.

FIRST NATIONAL

SAMOAN MEMORIES. American (U). One reel. Release date not fixed.—A picturesque travel short, with delightful photography and clear informative commentary.

SEASONED GREETINGS. American (U). Featuring Lita Gray Chaplin. Two reels. Release date not fixed.—A novel comedy with song, smartly presented and skilfully characterised. Attractive short offering.

INTERNATIONAL PRODUCTIONS

THE LAND OF ZINJ. British (U). Directed by M. A. Wetherell. Series of six one-reelers.—Very useful travel subjects dealing with the Lamu Archipelago, which is situated off the East Coast of Africa. The territory is under the suzerainty of the Sultan of Zanzibar, and is a British Protectorate. The pictures, ably commentated by Mr. Wetherell, deal very thoroughly with the customs and life of the peoples, and also with their descent and tradition. It is all thoroughly interesting and should prove an appealing programme item for any programme.

M-G-M

THIS GOLF GAME. No. 1. British (U). 1,181 feet. Release date not fixed.—Particularly interesting golfing short with demonstrations by Abe Mitchell. The scene is set at St. Andrews, Scotland, the beauty of this famous course furnishing delightful background. The commentary is good and the photography excellent.

THE SODA SQUIRT. American (U). One reel. Release date not fixed.—Ingenious Flip the Frog cartoon, which introduces bright caricatures of famous stars and weaves them into an amusing story.

DIRTY WORK. American (U). Featuring Laurel and Hardy. Two reels. Release date not fixed.—Hilarious slapstick comedy, with good story and side-splitting gags. The popular co-stars are in irresistible form. Capital short feature for all classes.

P.D.C.

SOUTHWARK. British (U). 1,000 feet. Released March 26, 1934.—This, the latest addition to the "Old and New London" series, takes an ancient and historic borough for its subject and delves into its mysteries and literary associations. The commentary is very good, as is the photography.

WHITEHALL. British (U). 1,000 feet. Release date not fixed.—An exceedingly interesting short, one of the "Old and New London" series, which reveals in lucid commentary and excellent photography the history, tradition, and architectural beauty of this important thoroughfare. Exceptionally good short feature.

PARAMOUNT

DOWN BY THE OLD MILL STREAM. American (U). 722 feet. Released March 19, 1934.—Pleasantly entertaining screen song with a good tune, novel cartoon work, and clever pictorial treatment.

BETTY POOP'S MAY PARTY. American (U). 565 feet. Released March 12, 1934.—A cartoon with no particular object, but with brightness in its gags. Adequate fill-up.

HOLLYWOOD ON PARADE. No. 5. American (U). 866 feet. Released March 19, 1934.—A very thin and unoriginal revuette, designed to introduce Paramount favourites.

RADIO

FITS IN A FIDDLE. American (U). Featuring Clark and McCullough. Two reels. Released April, 1934.—A gramophone concealed in a 'cello is the basis of fun at a broadcasting studio. The stars' gymnastics while supposed to be playing the said instrument are hilarious and generally amusing. A peppy comedy offer for any programme.

UNITED ARTISTS

OLD KING COLE. American (U). 684 feet. Release date not fixed.—Delightful Silly Symphony in natural colour, an irresistible parade of characters drawn from all the well-known fairy stories. The theme and its execution display extraordinary genius and originality. A great short.

THE STEEPLECHASE. American (U). 715 feet. Release date not fixed.—A really clever Mickey Mouse cartoon which burlesques the Kentucky Derby. The gags are positively side-splitting, and they are put over with amazing ingenuity. A great short.

PIED PIPER. American (U). 687 feet. Release date not fixed.—An exquisite Silly Symphony which brings to life the story of Pied Piper, and illustrates it in delightful Technicolor. Another praiseworthy contribution to the brilliant and popular series.

UNIVERSAL

THE PERILS OF PAULINE. American. No certificate. Featuring Evalyn Knapp, James Durkin and Robert Allen. Twelve two-reel episodes. Release date not fixed.—Here is good hearty serial entertainment, a modernised version of the popular silent success. The story, which is concerned with the ding-dong struggle between a professor and a crook for possession of a secret formula, covers plenty of territory, and is devised in such a manner that each episode ends with the customary hair-raising thrill. The staging is particularly good, the action swift and the characterisations convincing. Wherever this type of entertainment is enjoyed, this effort can be confidently recommended to meet the requirement. The titles and lengths of the episodes shown are as follows: "The Guns of Doom," 1,854 feet; "The Typhoon of Terror," 1,892 feet; and "The Leopard Leaps," 1,801 feet.

DAY DREAMS. British (U). Two reels. Release date not fixed.—An unremarkable comedy in which two young down-and-outs in a public library dream of winning a screen contest. Their adventures as diners and performers at a dinner and cabaret, respectively, are of the usual variety and are not badly done. A very fair general booking.

A MERRY OLD SOL. American (U). 727 feet. Release date not fixed.—A clever Oswald cartoon which introduces spirited caricatures of screen favourites.

WARDOUR

STABLE MANNERS. American (U). 668 feet. Release date not fixed.—Exceedingly interesting zoological short, which finds its unusual entertainment in the various animals' reactions to food. A most enjoyable fill-up.

The above illustrations are from M-G-M's drama of the frozen North—ESKIMO, directed by W. S. Van Dyke. The performances of the natives are said to give an amazing realism to this authentic epic

THE WEEK IN SCOTLAND

New Playhouse, Perth, Opening on December 21

TECHNICAL LECTURES FOR THE MONTH

THE new Playhouse at present in course of construction in Perth will, it is expected, be opened on December 21.

The new Playhouse, which will have a seating capacity of over 1,000, is owned by a company, the chairman of which is Dr. T. H. Alexander, which owns a chain of kinemas throughout Scotland, the last to be opened being the new Paisley super, the Kelburne.

Joint Dance Success

The joint dance of the Cinema Club (Glasgow) and Lodge Anima (1225), Glasgow, which was attended by 300 persons, last Friday evening (December 1) in Norwood House, proved a most enjoyable evening. President Wm. Bendon and R.W.M. J. E. Reidford, at an interval, expressed their thanks and satisfaction at such a splendid attendance.

The usual monthly luncheon of the Cinema Club (Glasgow) takes place next Friday at Peacock's Georgie Restaurant, Union Street, at 1 o'clock prompt. It is "Ladies' Day," and Mrs. Jean Robertson, convener of the Entertainments Committee, hopes, with the help of Chalmers Wood, to arrange a splendid musical and vocal entertainment.

Club members are urged to give their lady friends a treat and bring them to the luncheon; besides, they may have the pleasure of entertaining several film stars in Glasgow this week, as it is expected that Jack Buchanan and Elsie Randolph, and perhaps Alice Delysia may be present.

Masonic Installation

The installation of Brother Reidford, the new Master, and Office Bearers of Lodge Anima, Glasgow (1223), took place on Friday. The Installing Masters were Bro. P. Fliteroft and Bro. Jas. M. Hart.

Brother Reidford gives early promise of filling the Anima chair with distinction, and from his remarks on Friday, he is hoping for better support from Founder Members and others than given his predecessor.

It must be something of a record for a Lodge to have ten Past Masters in the Regular Office.

After the installation ceremony, a Harmony followed, the programme for which was provided by Conn Williams, the musical director.

Educational Matinée

On Saturday an educational matinée for children was held in the Coliseum, Glasgow, and was attended by over 2,000 children. Further matinées are due to be held on Saturday, December 9, at the Arcadia, Bridgeton, and the Dennistoun P.H., and on December 16 at the Blythswood and the Commodore, Whiteinch.

The same programme will be screened, which consists of a "Secrets of Nature," entitled "Like a Beaver," also "Island of Perils," a three-reeler dealing with the Faroe Islands, and the sailing ship film, "Windjammer."

Tickets for these shows may be obtained at the Educational Offices, Bath Street, Glasgow.

Brighter Glasgow

In preparation for the winter season, new lighting arrangements are being installed on the façades of the Coliseum and La Scala, Glasgow.

Excitement in Paisley

All Paisley was set talking by two street stunts put over by Mr. Hicks, of the Alex. For "The Shadow Laughs" he stages a mock murder, a man being apparently stabbed in the open street. The body, after being examined by a "doctor," was rushed off in an ambulance to the "hospital" (the Alex), which, of course, is opposite the Royal Alexandra Infirmary. The gag was successfully worked in various parts of the town. While this was going on the body of the "murdered" man was being carried through other streets on a stretcher, with a suitable announcement. Wild West bandits and a mounted sheriff were the actors in

Mala, the native hero of ESKIMO, shortly to be Trade shown by M-G-M

a series of hold-ups in the streets. A breakaway and a chase caused great excitement. Eventually the bandits were captured and led by the sheriff to the Alex. Both stunts created wide attention.

Technical Lectures

The series of technical lectures arranged by G. Baker, of the Walturdaw Cinema Supply Co., Glasgow, is proving a great success.

On December 6 a lecture on "RCA Sound" was held in the Synod Hall, Edinburgh, and on December 12, at the Majestic P.H., Dundee, an address will be given on "Western Electric Sound," and on December 13 another lecture will be given in Glasgow on "Carbons."

Many projectionists and managers have attended previous lectures, and it is anticipated that those forthcoming will be even more successful.

Sunday Show in Aberdeen

A film show was given in the Capitol, Aberdeen, last Sunday in aid of the Aberdeen Toc H Centre for unemployed. "Igloo" and "Tom Brown of Culver" were the films shown.

In the interval Coun. E. W. Watt expressed the thanks of Toc H to the audience for their splendid patronage and to Aberdeen Picture Palaces, Ltd., for the use of the theatre.

Keeping an Eye on the Public

Good business was done at the Picture House, Aberdeen, last week when "I Was a Spy" was screened. At all performances there were crowded houses.

To advertise the film, T. A. Lunn, the manager, adopted a rather novel idea. In a corner of the foyer he had a big moving eye, worked by means of a small motor, and this never failed to attract the attention of patrons.

Trade Show Dates

Manager McPhie, of Wardour Films, Glasgow, announces the following Trade shows: Tuesday, December 12, "The Crime on the Hill," Regal; Thursday, December 14, "Happy," Regal; Wednesday, December 20, "The Red Wagon," Regal, all at 11 a.m.

Mr. Hamson, of Paramount, is showing, on Wednesday, December 20, "Cradle Song," at Green's Playhouse.

M-G-M Staff Dance

The M-G-M staff and their friends held their annual staff dance last Friday evening (December 1) in the Rhul, Sauchiehall Street, Glasgow.

Much excitement was caused in Paisley by these two street stunts by Manager Hicks, of the Alex Cinema, in connection with his screening of DUDE BANDIT (Universal) and THE SHADOW LAUGHS (Universal)

A scene from HORSEPLAY, which Universal is Trade showing on Thursday

Plea for Sincerity in Films

Producer's Address to Merseyside Amateurs

ADDRESSING the Merseyside Film Institute Society, William Armstrong, producer for, and director of, the Liverpool Playhouse, said he was a kinema enthusiast and an antagonist of bad films.

He had not much patience with many kinema opponents—people who very rarely saw a film and who resented the word "art" being applied to the film.

In his opinion, there was far too much publicity and subsidised boosting of films and far too little intelligent criticism. Those who were anxious for good films demanded two things—taste and sincerity. They also wanted an honest fidelity to the story and the characters, and less playing down to what was imagined to be popular taste. He wished there was in Liverpool a kinema run on the lines of the Academy in London.

BIG FIGHT FILM

Gaumont Graphic Record

Copies of the exclusive Gaumont Graphic pictures of the fight between Petersen and Harvey for the Heavyweight Championship of Great Britain were dispatched on Friday to Gaumont Graphic subscribers all over the country. In addition, the film was showing at the Capitol, Astoria, Marble Arch Pavilion, and other West End of London kinemas early Friday afternoon.

The assertion of the boxing critics that the fight was among the finest seen in this country, finds ample demonstration in the many exciting sequences in the film. All the outstanding incidents of the fight are to be seen, also the accidental "butting" incident in the ninth round, which raised such a storm of disapproval from the spectators.

J. GIBSON'S FUNERAL

Trade Pays Last Tribute

There was a large and representative gathering at the funeral of James Gibson, vice-chairman of Cinema and Electra (Rotherham), Ltd. The company was represented by George Crowther, W. Cooper and T. Wright (directors), S. P. Radcliffe (secretary), Horace W. Routledge (general manager), and A. R. Ortton (assistant manager). Representing staffs from three halls owned by the company were S. Liversidge and F. Bailey (Whitehall), E. Walker (Cinema House), J. Simpson and A. Watson (Regent Picture House). Others present included Arnold R. Favell, secretary, Sheffield branch of the C.E.A., T. Robinson (Princess Picture House, Rawmarsh), L. D. Wadsworth (Tinsley P.H., Sheffield), C. P. Wadsworth (Windibank P.H., Sheffield) F. W. Keeton (Park Palace, Sheffield).

C.I.B. INFORMATION

The Central Information Bureau for Educational Films issues this month the first of a series of monthly bulletins. It includes opinions on educational films, notes and reviews and articles by E. A. Baughan, M. Lockett and Rev. Thomas Tiplady. An article on "The Immediate Need for Sunday Opening" is promised for next month.

The Bureau issued in August last a catalogue of instructional films of 184 pages, giving length, country of origin and a brief description of the film. Its price is 3s. 6d.

CHILDREN INSPECT KINEMA

On Saturday morning a party of Rochester school children, accompanied by two teachers, went on a tour of inspection of the Empire, Chatham, conducted by the manager, Herbert E. Webster.

They were shown over the kinema "from top to bottom," and the voluminous notes they took should be productive of interesting essays, for which prizes are to be awarded.

IN THE DARK AT CHESTERFIELD

Owing to a "fuse" in the main cable at Chesterfield Hippodrome on Saturday night, the hall was in darkness, but Manager Cartledge's practical knowledge of electrical engineering enabled him soon to remedy the defect. In the meantime, audience and orchestra passed the time pleasantly enough in songs and music.

NEWS FROM ALL QUARTERS

PERMITS FOR XMAS SHOWS

C. J. Donada's 38 Kinemas in Eight Years

Chatham kinemas have approached the local Watch Committee with a view to opening on Christmas, a feature which has been granted in previous years.

Manager E. V. Glenister has arranged for an amateur dance band concert, to be held on the stage of the Regent, Bournemouth.

Permission for Christmas Day opening has been granted to kinemas at Rotherham; Ashby de la Zouch; Measham; Pelsall; Oswaldtwistle; Empire, Maryport; Sheffield; Neath; Swansea.

The Palmer Hall, Reading, has been reconstructed into a theatre with kinema projection room.

Southend Rumours

The approaching conversion of the Hippodrome, Southend, the G.B. house, to a kinema instead of only showing pictures on Sundays has given rise to a crop of rumours in Southend.

The Odeon Cinema, Perry Barr, Birmingham—one of the halls controlled by the Deutsch Odeon group, has been entirely redecorated on the exterior and in the foyer and waiting lounges. Members of the staff look very attractive in their new uniforms of scarlet, cut on the lines of the Guards uniforms.

The Ritz Kinema at Nottingham is the thirty-eighth picture house C. J. Donada has opened in the last eight years. He intends to launch nine more in 1934.

Cadbury Bros. have presented a film showing the progress of the firm at various Midland centres. Recently it has been shown in Shropshire at Knighton and Burwarton.

Elstree Wedding

The wedding of Miss Sybil Shears, of Elstree, to Ernest Palmer, kine. cameraman, took place last month. Miss Shears is daughter of Mrs. Shears, of Studio Parade Furnishers, Boreham Wood, Elstree.

From the report of the Birmingham Corporation Assessments Committee it is shown that there are 514 places of entertainment within the city's boundaries, the total rateable value of which is stated to be £96,457.

The four Worcester kinemas—the Scala, the Silver, Arcade and the St. Johns Hall—were again open on Sunday. The proceeds of these entertainments are to be divided 50 per cent. to the Worcester Royal Infirmary and the balance to other charities which will be decided by a committee including the respective managers of the four halls.

A sum of £11 16s. was raised for the Whitmore Reans Old Folks' Christmas Fund at a collection allowed by Capt. Riego, manager of the West End Cinema, Wolverhampton.

Road Through Kinema Site

Oxford Corporation Estates Committee recommends that a new exit road be constructed through the site of the present George Street kinema.

New lighting and reseating has been carried out at the Queen's Picture House, Brierley Hill.

Whitley Bay magistrates have granted Christmas Day licences to the kinemas in their area, from 2 till 11 p.m.

Chesterfield Corporation Theatre and Hippodrome, though usually run as kinemas, occasionally give stage performances. The Watch Committee have this week transferred the stage plays licence of each hall from M. H. Glenville, late manager, to William N. Broomhead, a director of Hippodrome (Chesterfield), Ltd.

Art Exhibition in Kinema

The stairways and lobbies at the Astoria Kinema, North Shields, have temporarily been converted into an art gallery, for the exhibition of water-colour and oil-pictures by the work of a local artist.

A concert was given at the Picture House, Swinton, near Rotherham, on Sunday evening, the proceeds being in aid of the Swinton Unemployed Fund.

The management of the Scala Theatre, Stourbridge, have introduced Saturday morning matinees.

The Palladium, Oswaldtwistle, will be opened on Sunday, December 10, for a concert in aid of a local Christmas treat.

Christmas licences for the Sunderland kinemas were granted without any special stipulations.

A three-days visit to Oswaldtwistle and district on December 11 by Dodo Watts has been arranged by Harry Buxton, managing director of Regal Cinemas, Liverpool, who recently took over Palladium Cinema, Oswaldtwistle. It is intended to have a film in the district with a local factory as the background.

"GREAT STUFF

A Capital Comedy Bet for all Classes

JOE E. BROWN

IN

SON OF A SAILOR

No footage is wasted, bright, breezy story, good clean fun, tireless and side-splitting performance by star putting the

COMEDY IN THE FRONT RANK"

THE KINEMATOGRAPH WEEKLY.

IT'S A FIRST NATIONAL AND VITAPHONE PICTURE

Vitaphone is the Registered Trade Mark of the Vitaphone Corporation designating its products.

MON
DEC
18TH.

ALL SEATS RESERVED

AUNT
SALLY
C I C E L Y
COURTNEIDGE
A BRIANSBOROUGH PICTURE

WED.
DEC.
20TH

ALL SEATS RESERVED

TURKEY
TIME
TOM WALLS
RALPH LYN
A GAUMONT BRITISH PIC

Not-to-be-missed

TRADE SHOWS

this week

TUESDAY DEC. 19TH.

THE CONSTANT NYMPH

BRIAN AHERNE & VICTORIA HOPPER*

A GAUMONT BRITISH PICTURE

*VICTORIA HOPPER BY ARRANGEMENT WITH SYDNEY CARROLL

ALL SEATS RESERVED

All at the

PRINCE EDWARD Theatre

at **8-45** P.M.

KODAK POSITIVE

• • • the standard printing medium of the film trade

MADE IN ENGLAND

A VIEW OF THE CINE FILM COATING PLANT AT THE HARROW WORKS OF KODAK LTD.

Always specify

Kodak Film

THE KODAK WORKS AT HARROW COVER 14 ACRES OF FLOOR SPACE AND WITH THE ENGLISH DISTRIBUTING ORGANISATION GIVE EMPLOYMENT TO 4,200 BRITISH EMPLOYEES

KODAK LIMITED • KINGSWAY • LONDON • W.C.2

"Dubarry" for B.I.P.

PAUL STEIN TO DIRECT

Alfred Hitchcock Signed by G.-B.

By P. L. MANNOCK

"DUBARRY," the beautiful stage play which attracted so much public attention when it played at His Majesty's, is to be brought to the screen by British International.

It will be directed by Paul Stein, who has just completed the great picture, "Red Wagon," based on the circus novel by Lady Eleanor Smith.

When "Dubarry" was playing in London, the lovely Anny Ahlers, the exotic star, died tragically, and later another leading actress associated with the cast, met her death in unusual circumstances. People began to talk of the "hoodoo" which seemed to rest on the play. Theatrical managers and backers were affected by the apparent ill-luck which came to those who ran the play. Yet as an attraction it was undoubtedly outstanding, and an obvious artistic success.

British International plan to start with production almost immediately, and are negotiating with two world-famous artistes to head the cast.

FRANK LLOYD Visits B.I.P.

Frank Lloyd, the now-famous Hollywood film director, who left London a poor and unknown actor 28 years ago, visited the British International studios at Elstree a few days ago. He was tremendously impressed by the developments which have taken place there since his last visit three years ago. He also expressed his faith in the future of the British film Industry, and said that if he could find the right story he would undertake with every confidence the production of a film in this country.

Mr. Lloyd has now left England for Hollywood.

Conrad Veidt as JEW SUSS (G.-B.)

HITCHCOCK FOR G.-B. Contract Just Signed

On a small set for "Waltzes from Vienna," Alfred Hitchcock was directing Fay Compton, who, in a gorgeous period dress, went through some small dialogue shots.

"Hitch," I am glad to record, has signed a one-year contract to direct for Gaumont-British. This new agreement will leave him free to make one picture later on for London Film Productions.

FAMOUS COMEDY DUO For "Wild Boy"

Flanagan and Allen have joined the cast of "Wild Boy." They appear first of all as auctioneers, and then as bookmakers. "Wild Boy" has a remarkable number of exterior shots. At least two-thirds of the film are exteriors, surely a British record. During the week scenes were shot at Aldridges, and it is the first time that this famous auctioneering room has been screened. In the picture, greyhounds are auctioned there. Aldridge's has moved with the times, and we see the most recent development of auctioneering, that of greyhounds, take place in this long-established premises.

As many as seven hundred dogs, representing a capital of forty thousand pounds, appear in the film. "Mick the Miller," now the father of two hundred dogs, races in the film, and still shows all his uncanny knowledge of the track. With his amazing capacity for making the rails and keeping to the inside of the course, he might reasonably be called the Gordon Richards of the greyhound track.

FORDE'S AQUARIUM A Tadpole Submarine

In speechless fascination I watched Walter Forde directing some special submarine scenes at Lime Grove for "Jack's the Boy."

The set was a tank with glass sides; the submarine was about the size of a decent haddock; and his actors were minnows and other small fish, all, of course, to scale, but free from temperament.

I waited some time, hoping to see a miniature Jack Hulbert wrestling with a white bait, but was disappointed.

"JEW SUSS" Wonderful Sets

At Shepherd's Bush I found Conrad Veidt and Frank Vosper in an intimate scene for "Jew Süss" on Saturday morning. Both actors, nobly arrayed in satins, gave a sample of real histrionics, and Mr. Veidt, donning his monocle, afterwards joined me for a brief chat.

Lothar Mendes (the director), Conrad Veidt and Paul Graetz met on the set as old friends. They were all students together under Max Rheinhart. Everybody is familiar with the career of Conrad Veidt, but perhaps not everybody knows that Lothar Mendes also had a very successful theatrical career, and that he brilliantly realised the ambition of so many actors in playing the rôle of Hamlet.

Paul Graetz, the third member of the Rheinhart trio, who plays the part of Landauer, the wealthy Jewish merchant, enjoyed enormous popularity as an actor in Berlin.

P. Graetz revealed a talent for comedy character parts, playing in Shakespeare, but also appearing in cabaret and on the music hall. It was Paul Stein, another of Rheinhart's pupils, who gave him his first film part in England—when he was obliged to leave Germany. That excellent comedian, Hay Plumb, has the rôle of Jew Süss's confidential lieutenant throughout the picture.

"TURKEY TIME" Last Week of Work

Shooting on "Turkey Time" is now nearly completed. During the last week scenes were shot on the pier of the little seaside town in which the action takes place. One of the studios was converted into a section of a pier, complete with every conceivable machine that could provide a penny-worth of amusement for holiday-makers. There was the punch-ball. Tom Walls, who, in this picture plays the part of a young man who was once an amateur boxing champion, demonstrates his prowess with a punch-ball. Robertson Hare, his mild friend, endeavours to follow his example with disastrous results. The punch-ball, as if possessed by a vindictive spirit, returns knock for knock. The popcorn merchant, who in this scene sells his wares to the crowd, did a roaring trade. The floor hands and most of the visitors to the set threatened to buy him out.

EVELYN LAYE'S MISHAP An Electrician's Fall

On Friday last Evelyn Laye had a lucky escape on the "Princess Charming" set at Islington. An electrician fell on her from a height of 20 ft., but fortunately her injuries were not serious. I learned on Tuesday she will probably resume work before the end of this week. Two of the cast in this picture, Max Miller and Ivor McLaren, have discovered a subject in common, which is golf.

Max Miller, now on G.-B. contract, began his career as an actor in the Army. He organised a concert party somewhere east of Suez, and made his first wig out of the tail of a drowned horse. He is one of those people who not only has adventures on the screen, but also in real life. Most of them are comic, as befits a comedian.

"WHITE ENSIGN" An Admiralty Visit

Sound City was visited last week by several officers from the Admiralty, including Commander Richardson, Admiral and Mrs. C. P. Talbot and A. S. Le Maitre, Secretary to the Board of Admiralty. The visit was in connection with the filming of "White Ensign." This film, which was started this summer, has many magnificent scenes taken both on the sea and on and around the South Coast. Many scenes were taken on board H.M.S. *York*, a replica of which is now constructed at Sound City under the name of "H.M.S. Hawk." Eight officers and 25 men, from H.M.S. *York*, now lying at Chatham, came to Sound City this week and were amazed to find their quarter-deck inside the largest studio, where the ship's company was massed together for Divine Service. The music was played by the band of H.M. Royal Marines from Deal.

The naval atmosphere and surroundings obtained for "White Ensign" include authentic scenes taken at sea and on board. Both the director, Lieut.-Com. Hunt, R.N. (retired), and the leading man, Lieut.-Com. Anthony Kimmins, R.N. (retired), have only recently left the Service. The leading lady is Molly Lamont.

DOROTHY BOUCHIER In "It's a Cop"

"It's a Cop," Sydney Howard's latest British and Dominions picture now being made at Boreham Wood under the direction of Maclean Rogers, has three prominent artistes in support of the star.

They are Dorothy Bouchier, Donald Calthrop and Garry Marsh

She will be remembered for her sterling work in "Carnival," "The Blue Danube," "King's Cup" and "Summer Lightning," all of which pictures she played in while under contract to British and Dominions.

When B. and D. were casting "It's a Cop" there was a part for a cabaret performer who is used as a decoy by a gang of crooks. Dorothy Bouchier was mentioned as being ideal for the part; the offer was made, and accepted. So, by a queer trick of circumstances, Miss Bouchier returns to the Boreham Wood studios, but this time "under her own management."

But I cannot fathom B. and D.'s publicity department's claim that this is her debut as a free-lance, for as everybody knows, she made numerous films under the name of Chili Bouchier.

"THE BROKEN MELODY" Merle Oberon's Song Debut

Merle Oberon makes her singing debut in "The Broken Melody," now in its third week at Twickenham Studios, under the direction of Bernard Vorhaus. Although Miss Oberon was nervous at facing the microphone for the first time as a singer, the sound department are enthusiastic about her voice.

W. L. Trytel, whose name has been associated with the arrangement of music in recent Twickenham successes, including "The Lord Chord," is at present working on the composition of one act of an original opera, which will be performed in part during the story; also several love songs and a convict's march for the Devil's Island scenes.

Scenes have been shot this week showing John Garrick's desertion of Merle Oberon, who loves him, and his life with Margot Grahame in Paris.

"LION AND LAMB" Pearson's Last Scenes

As a sharp contrast to the sophisticated sets designed by James Carter for "The Broken Melody" are the humble dockyard sets built in another part of the Twickenham Studios for "Lion and Lamb," which George Pearson will complete this week. Stepping out of a modern Parisian boudoir visitors to the studios were surprised to fall over chains and barrels standing outside the public-house where most of the action of "Lion and Lamb" takes place. An old fishing boat leans tipsily on one side, and fishing nets and other tackle make it almost impossible to cross the floor. Michael Hogan, Hope Davey, John Mills and Helga Moray are the chief players in this latest Julius Hagen picture for Radio release.

AN INDOOR TYROL For "Autumn Crocus"

Chief interest in the Basil Dean screen production of "Autumn Crocus" at Ealing centres this week on the realistic settings for the Tyrolean mountain shrine scene, which, it will be recalled from the play, is the locale of the lovers' tryst at dawn, which in the picture is kept by Ivor Novello and Fay Compton.

This huge setting provides one of the most remarkable exteriors ever built in a British studio. It was reconstructed by Edward Carrick, the A.T.P. art director, and designed from photographs taken by Cyril Leeston, chief of the still photographic staff of the A.T.P. technical unit, which spent some weeks on location in Austria during the summer.

8,000 sq. ft. of floor space is occupied by the set. The whole is encompassed by the magnificent panorama of the majestic Tyrol mountain background.

MARIAN MARSH STARTS "Love at Second Sight"

Marian Marsh, the 20-year-old Hollywood (but Trinidad-born) actress, arrived last week in London and has already begun work at B.I.P. on "Love At Second Sight." She has played many successful rôles, chief of which was Trilby to John Barrymore's "Svengali."

Gerald Du Maurier and Leslie Perrins in THIRD DEGREE, being directed by Tom Bentley for B.I.P.

THE TRIUMPH STUDIOS

Novel Construction and Lighting

A FILM EACH MONTH

REGINALD SMITH, managing director of Triumph Studios and P.D.C., this week welcomed a *Kine.* representative and personally conducted him on a pre-view tour of the splendid new studio buildings at River Street, Hammersmith, of which he is in control, and which are rapidly nearing completion. The regular Press viewing day will not be until a week or so hence.

At present, quite an amount of minor plastering and partitioning remains to be done before the date, on December 18, when the first scene of the first film is due to be shot, but the work of building and equipment are already far enough advanced to give an impressive idea of what will be. Shortly, Mr. Smith stated his intention as being to have not the largest but the best producing studios in the world.

He has chosen a wonderful site upon which to build. No trains running near by, no heavy street traffic, and the water front of Old Father Thames for a natural sound blanket flowing hard by.

So effective is the combination that, with air cavity construction of the studio walls, no special sound-damping padding has been found necessary. The stages have, moreover, a natural freedom from echo which is surprising.

Of these stages there are two, a large and a "small," the "small" being 80 ft. by 90 ft. (not so small after all!), while the large stage is 100 ft. by 120 ft.

Equipment

Lighting of both stages embodies features new to British film production. For instance, ceiling clusters are on the unit system, each lamp having its separate mirror housing, wiring and switch control.

In addition, general flooding of sets is arranged for by the indirect method, sets being provided with reflective ceilings which can be filled with light from upwardly directed battens. This provides shadowless lighting for daylight effects.

The sound system chosen is B.A.F., with its wonderful double-track wide frequency range, and plenty of space has been allocated to the sound recording rooms.

A Roomy Lay-out

But space is the key-note throughout the new Triumph studios. You find it everywhere alike: in the star dressing-rooms, the 14 principal dressing-rooms, and the men's and women's crowd dressing-rooms capable of accommodating with ease 100 artists.

The canteen can deal with 60 persons at a sitting, the still studio and dark-rooms will be probably the most spacious in Great Britain—a wise provision, for the publicity which good stills provide is too valuable to be put off with scamped space and poor equipment.

In a note like this it is impossible to describe the the several departments of the building in detail. We must be content with saying that every part of it from administrative offices and directors' offices to carpenters' and plasterers' shops is well and amply planned.

The studio sub-station, when at full load, provides 500 kilowatts, which would be enough electric current for quite a large town. Between the studio building's end wall and the Thames water front is a large, quiet, outdoor stage.

What about the production programme? In terms of output, from next January to next June one picture is to be produced each month, thenceforward the studio takes up its normal planned output of two films a month.

ALL-MAINS SOUND-FILM TESTING MACHINES

SEND FOR FULL PARTICULARS

MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.

'PHONE GULLIVER 8451-3

MILESTONE BACK FROM EUROPE

To Direct "Red Square"

COLUMBIA'S NEW PLAYERS

THE changed relations between Russia and the United States has led Columbia to recall Lewis Milestone from his European trip, in order to rush through the immediate production of the Russian play, "Red Square." "Red Square," which is a picturisation of the famous Russian novel. "Nikola Kourbov," has been adapted for the screen by Laurence Stallings.

Boy Actors Signed

Two more "boy" actors have been added to the imposing cast of youthful stars for "No Greater Glory," Frank Borzage's second Columbia production. Tad Alexander, one of the best-known boys on the screen, who in three years has appeared in "Ambassador Bill," "Strange Interlude," etc., is one, and the second lad is Donald Haines, best remembered, perhaps, for his fine performance in "When a Feller Needs a Friend." George Breakston, Jackie Searl and Frankie Darro have already been signed for the principal rôles in "No Greater Glory," which brings to the screen Ferenc Molnar's famous novel, "Paul Street Boys."

Rogues' Gallery

By the signing of six more prominent players for "Shadows of Sing Sing," Columbia have now completed the cast for this production, which Phil Rosen is directing. The additional signings are Pat Hartigan, Richard Tucker, a screen veteran; Dewey Robinson, Irving Bacon, Fred Kelsey (who earned top marks in "Young Donovan's Kid" and "Guilty as Hell"), and Charles C. Wilson, whose two latest pictures were "The Penguin Pool Murder" and "The All-American." Bruce Cabot and Mary Brian "star" in "Shadows of Sing Sing," while others with prominent rôles are Bradley Page, Harry Woods, Grant Mitchell and Claire Du Brey.

Harriette Lake, former musical comedy star, whom Columbia introduce for the "lead" in the company's first musical, titled "Let's Fall in Love," will in future be known as Ann Southern. The adoption of this name was approved by Julia Marlowe Southern, and was chosen, it is said, because of the inspiring influence which this distinguished artiste and her husband, the late E. H. Southern, had had upon Columbia's new star.

With the signing of Francis McDonald for the role of "Rogan," Columbia completed the cast for "Straightaway," and Tim McCoy's next starring vehicle, which Otto Brower is directing.

Mary Carlisle, Columbia's young star, who had a featured rôle in that company's "Two in a Million" (recently shown to the Trade), and Ben Alexander, have just been signed for the juvenile leads in "Once to Every Woman," which Lambert Hillyer is directing.

"THE INVISIBLE MAN" To Have Tivoli Premiere

It is announced that Arthur Jarratt has booked Universal's "The Invisible Man" for a première run at the Tivoli, Strand.

The deal was one of the quickest in Universal's sales career.

Exhibitor opinion following the Trade show last week appeared unanimous that James Whale has provided Carl Laemmle with one of the box-office high-spots of the year. The applause which accompanied the end of the screening, the hearty laughter which occurred frequently, and the audible gasps of amazement at the almost incredible happenings on the screen were eloquent tributes to "The Invisible Man" from a "hard-boiled" audience.

The interest in this Trade presentation was such that every seat in the theatre was occupied, and members of the Trade who were unable to get seats stood throughout the entire show.

Chesterfield magistrates have granted Ernest Parkes permission to give a show in Grassmoor Picture Palace on Sunday, December 10, in aid of the Grassmoor pit disaster relief fund.

A scene from THE POINTING FINGER (Radio) which stars Michael Hogan and John Stuart

Warner's Feature Big Casts

BOX OFFICE NAMES THE KEYNOTE OF FORTHCOMING PRODUCTION

Muni—Francis—Cagney—Menjou Head the List

THE new production schedule laid down by Jack Warner for the ensuing season is remarkable for its large array of acting talent, and last week Max Milder outlined to the *Kine.* some of the stars and casts to be seen in forthcoming Warner productions.

Paul Muni is the star of "The World Changes," a picture which created a furore in the States, and the cast of which includes Mary Astor, Aline MacMahon, Donald Cook, Allan Dinehart, Guy Kibbee, Margaret Lindsay, Henry O'Neill, Jean Muir, Anna Q. Nilsson, Theodore Newton, William Janney, Patricia Ellis, Willard Robertson, Douglas Dumbrille, Mickey Rooney, Clay Clement, Wallis Clark, Oscar Apfel, Sidney Toler, Marilyn Knowlden, David Durand and Alan Mowbray. Mervyn LeRoy directed.

Kay Francis

The list of prominent players in "The House on 56th Street" is headed by Kay Francis, who is supported by such well-known names as Ricardo Cortez, Gene Raymond, Margaret Lindsay, John Halliday, Frank McHugh, Sheila Terry, Henry O'Neill, Theodore Newton, Nella Walker, Samuel Hinds, Renee Whitney, Pat Wing, Helen Barclay, Lorena Layson, Hardie Albright and William Boyd (stage). Robert Florey directed.

George Brent

"Headquarters," another "unusual" picture, has George Brent in the leading rôle, supported by a really brilliant cast, including Margaret Lindsay, Eugene Pallette, Hugh Herbert, Dorothy Burgess, Robert Barrat, Henry O'Neill, Theodore Newton, Hobart Cavanaugh, Ken Murray, Murray Kinnell, Edward Ellis, Kenneth Thomson, Robert Homans and Frank Darien. William Dieterle is the director.

James Cagney

"Ladykiller," adapted from the play, "The Finger Man," is the next picture in which we shall see James Cagney. He is supported by a very prominent cast, including Mae Clark, Leslie Fenton, Margaret Lindsay, Henry O'Neill, Willard Robertson, Douglas Cosgrove, Raymond Hatton, Russell Hopton, George Blackwood, William Davidson, Marjorie Gateson, Robert Elliott, John Marston, Douglas Dumbrille and George Chandler. Roy Del Ruth directed.

Warren William

"Bedside" is the next stellar vehicle in which we shall see Warren William, and he is supported in this by Jean Muir, the new Warner find, Kathryn Sergava, the Russian actress, again a new Warner find, who is said to be the most exotic personality the screen has discovered in a long time, and Allen Jenkins, Henry O'Neil, David Landau, Donald Meek, Renee Whitney, Walter Walker, Phillip Reed, Phillip Faversham and Earl Foxe. Robert Florey directed "Bedside."

Bette Davis

"The Big Shakedown" introduces to the screen a new stellar team, Bette Davis and Charles Farrell, and they are supported by such well-known feature players as Ricardo Cortez, Glenda Farrell, Allen Jenkins, Adrian Morris, Frank Reicher and George Pat Collins. John Francis Dillon directed.

Adolphe Menjou

The first picture to be made by Adolphe Menjou, under his new Warner long-term

MAX MILDER

contract, is "Easy to Love," in which the leading feminine rôles are portrayed by Mary Astor and Genevieve Tobin, supported by that brilliant humorist, Edward Everette Horton, and such well-known feature players as Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Paul Kaye, Harold Waldridge and Robert Creig. William Keighley directed.

"Jack Warner," concludes Max Milder, "is obviously determined that no element of luck shall enter into the casting of our pictures, as evidenced by the carefully chosen and really outstanding lists of names outlined above, almost sufficient in themselves to guarantee that Warner Bros.' forthcoming product will be in the 'special' class, and absolutely first-class entertainment."

Mary Glynn, Cecil Parker and Leslie Shaw in a scene from FLAT 3, shortly to be Trade shown by British Lion

PATHE GAZETTE SCOOP Len Harvey Interviewed

Fresh from his victory at the Albert Hall, Len Harvey was prevailed upon to visit the Pathé studios.

Harvey, who was accompanied by his wife, gave a clear and lucid description of his battle with Petersen. This "scoop" will be included in this Monday's issue of the Pathé Gazette.

Eton Wall Game

For the first time since the inception of sound, Pathé were granted exclusive rights to film the popular Eton Wall Game, played on St. Andrews Day. This very interesting item is to be included in the issue of the Gazette released this Monday.

Miners' Choir Recorded

Accompanied by Towyn Thomas, the conductor of the Durham Pit Men's Choir, which includes a novel addition, Miss Beatty Forbes (soprano), paid a visit to the Pathé Studios on Wednesday last, to make a film for Pathé Pictorial.

The choir rendered two items, "Battle Eve" and "The Soldiers' Chorus." Next week they are to sing in a prologue for "The Red Wagon" at the Regal, Marble Arch.

TWENTY YEARS OF COMEDY

Hal Roach's Rise To Fame

ANNIVERSARY CELEBRATION

TWENTY years of comedy will be celebrated early in the New Year by Hal Roach, the famous comedy producer, whose Hal Roach Metro-Goldwyn-Mayer comedies are known all over the world.

From far and near will come screen celebrities to the Hal Roach studio at Culver City during this week to celebrate the happy event. The celebration will be presided over by Metro-Goldwyn-Mayer officials, general manager Henry Ginsberg, of the Hal Roach studios, Laurel and Hardy, Charley Chase, Thelma Todd and Patsy Kelly, and other present-day Roach screen favourites.

Practically every studio in and around Hollywood will be represented at the testimonial luncheon, while stars, who at some time during the 20 years have worked under the Roach banner. These include Lionel Barrymore, Polly Moran, Jean Harlow, and Jackie Cooper, Will Rogers, Janet Gaynor, Harold Lloyd, Lupe Velez, Fay Wray, and many others.

Lorry Driver to Producer

Hal Roach was born at Elmira, New York, and at 17 obtained his first job of driving a truck for an ice-cream company. He began his career in motion pictures as an extra in a cowboy drama, although he had never previously ridden a horse. Here he met Harold Lloyd for the first time; he then founded the Rolin Film Company in conjunction with Dan Linthicun, with Roy Stewart and Jane Novak as stars.

He jumped from drama to comedy with Harold Lloyd as the star, eventually making a big hit with a one-reeler called "Just Nuts." His early stars then included Snub Pollard, Gale Henry, Stan Laurel, Oliver Hardy, Glenn Tryon, Polly Moran, Charley Chase, Clyde Cook and Jimmy Finlayson. With the coming of success he bought out his partner, moved his studio at his present location to Culver City, and founded the great Hal Roach studio by working on an open-air stage.

Star-Maker

Besides being the greatest comedy producer in the business, Hal Roach can also claim the title of "star-maker," for at various times all these famous names have been on the Hal Roach roster:—

Harold Lloyd, Snub Pollard, Gale Henry, Stan Laurel, Oliver Hardy, Glenn Tryon, Polly Moran, Charley Chase, Clyde Cook, Jimmy Finlayson, Jackie Cooper, Olive Borden, Sally O'Neill, Fay Wray, Bebe Daniels, Mabel Normand, Lionel Barrymore, Theda Bara, Will Rogers, Lupe Velez, Janet Gaynor, Jobyna Ralston, Mildred Davis, Herbert Rawlinson, Jean Harlow, Anna May Wong, Molly O'Day and Jane Novak. Properly to celebrate the Hal Roach Twentieth Anniversary Week, Metro-Goldwyn-Mayer have instituted a publicity drive of huge proportions, the national Press and the fan magazines will carry special Hal Roach stories concerning the comedy King's remarkable career and no less remarkable achievements, while a strong endeavour will be made to have one of the great Hal Roach comedies included in the programme of every kinema during the week of January 8.

CANADA'S PAT FOR ELSTREE New B.I.P. Product Wins Dominion Press

A random selection of comments from the Canadian Press during October and November lends vigorous emphasis to recent first-hand reports from Canadian film writers, that British films are gaining ground in Canada—not mainly because they are British, but because they are entertainment. Four new British International films evoke the following Press comments from Ottawa, Montreal, Winnipeg, and Edmonton:—

"'Heads We Go' is pure comedy, with plenty of sure-fire laughs in it and with a cast of considerable merit, including Constance Cummings and Frank Lawton. . . . It is notable for its lavish scenes.—*Ottawa Citizen.*

"In 'Heads We Go' filmgoers see romance and revels on the deck of a millionaire's yacht. . . . Without leaving land Director Monty Banks accomplishes the most ambitious feat yet attempted of introducing the great outdoors—indoors."—*Ontario Intelligencer.*

"'Facing the Music' . . . not only provides Stanley (Lupino) with hilarious original situations, but also brings to the screen delightful excerpts from 'Faust.'"—*Edmonton Bulletin.*

"Stanley Lupino's reputation as a first-class comedian is enhanced by his performance in 'You Made Me Love You.'"—*Ottawa Citizen.*

"A delightful romance bristling with the devices that go to make worthwhile entertainment. 'The Song You Gave Me' was directed by Paul Stein."—*Ottawa Evening Journal.*

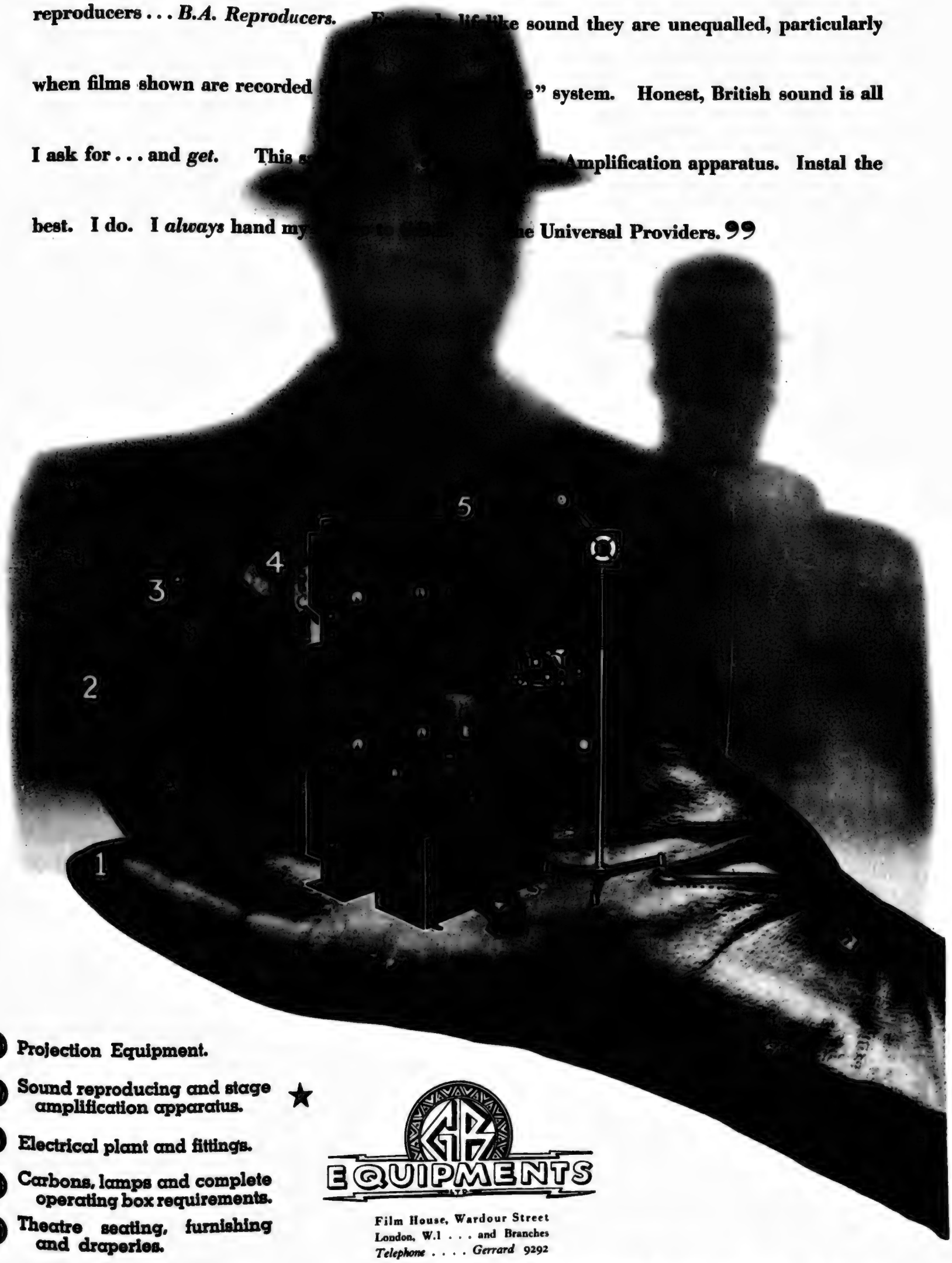
CLAY CROSS CHARITY SHOW

For two nights last week the Hippodrome, Clay Cross, was loaned free of charge to the West Amateur Dramatic Society for the presentation of a play in aid of charity. For his generosity, Coun. Herbert Minny, a managing director of the Hippodrome, was specially thanked.

Another night during the week was devoted to a charity film show, and in connection with this, Coun. Minny wishes to thank Wardour and Fox for providing films free of charge.

"I hand my orders to G.B.E. . . .
THE UNIVERSAL PROVIDERS"

"The palm goes to G.B.E. for good sound apparatus. All my halls are installed with perfect reproducers . . . *B.A. Reproducers.* For real life-like sound they are unequalled, particularly when films shown are recorded [illegible]" system. Honest, British sound is all I ask for . . . and *get.* This s[illegible] Amplification apparatus. Instal the best. I do. I *always* hand my [illegible] Universal Providers."



1. Projection Equipment.
2. Sound reproducing and stage amplification apparatus. ★
3. Electrical plant and fittings.
4. Carbons, lamps and complete operating box requirements.
5. Theatre seating, furnishing and draperies.

GB EQUIPMENTS LTD

Film House, Wardour Street
London, W.1 . . . and Branches
Telephone . . . . Gerrard 9292

UNIVERSAL PROVIDERS to the THEATRE
Equipments · Furnishings · Fittings

U.P.3.

K

LIVERPOOL'S TRADE SOCIAL

R.E.F. Members in Happy Mood

"EXIT ALL TROUBLES"

THIS was one of the notices exhibited over one of the doorways at the Angel Hotel, Liverpool, on Sunday evening, December 3, when the R.E.F.'s, "Ltd." (Liverpool renters, exhibitors and friends) held their Annual Hot-pot Supper and Smoker.

There has seldom been a more enjoyable function in the Merseyside Trade—one at which Trade politics and serious speeches were taboo. In the course of everyday work one hardly realises the talent there is amongst Merseyside renters and exhibitors, who, on this occasion, gave most of the turns. Harry Goodman, salesman, Paramount Film Service, gave full scope to his wit when he phrased the programme and the posters.

After the supper, at which J. H. Haigh presided, Harry Goodman took the chair, and there followed an "all star" programme, interspersed with presentations.

Kine. Variety

Many exhibitors, when in future they book First National winners at Bold Street—or listen to money-making tips at that address—will remember "Jock" Hutchison's (F.N.'s branch manager) impersonation of a tipster at Ascot; Stuart Levy (A.B.F.D. branch manager), rhymster and elocutionist; Tom Charles (Warner's branch manager), vocalist and humorist; and Bert Williams (salesman, Warner's), ventriloquist. On the exhibiting side, Ernest Towell (manager, Hope Hall Kinema) distinguished himself as a vocalist; also C. Lindsay, of the Coliseum, Birkenhead. Others who contributed to the variety programme were Dixon and Lee, Wally Wood and W. Ryan.

Mementoes

It was felt by the committee of the R.E.F.'s that incidents during the past year and records of certain members of the Trade merited expenditure on mementoes. The recipients were: Stuart Levy (manager, A.B.F.D.), chain of office, with cardboard discs; J. Anthony and A. Wigley (United Artists), cardboard medallions for long service; Jack Hodgson and Harold Askew (recently with Gaumont-Ideal), copies of "Who's Afraid of the Big Bad Wolf?" Musical honours: Alf. Davies, mine host at the "Pig and Whistle," a pig and whistle; J. Nicoll (salesman, Warner's, Liverpool), for the best "chestnut of the year," a garland of chestnuts; J. Royston (manager, Futurist), who is so keen on wild animals, a Noah's ark; R. E. Ratcliff (manager, Tunnel Road Picturedrome), who flew in a seaplane which made a forced landing, a toy seaplane; Percy Ribton (electrical contractor), a pup for his kennels; Gordon Dartnell (branch manager, Radio), a toy monkey, as a souvenir of the birth of a son to "King Kong"; J. H. Haigh has now a slate, complete with sponge and pencil, the committee being of the opinion that it will save much inconvenience if he will "put it on the slate" himself.

The committee of the R.E.F.'s decided to hand their special trophy to Reg. Halstead (Rialto Theatre, Liverpool), who will be the holder for twelve months.

To the committee of the R.E.F.'s a word of praise is due. Harry Goodman (Paramount), R. E. Ratcliff (Tunnel Road Picturedrome), J. Gillick (Paramount), P. E. Giles (Scala), and J. H. Haigh (Edwin Haigh and Son) all worked hard to make the function a success. It is a tribute that so many are asking for another smoker to be organised.

A "57 Varieties" Dance

R.E.F.'s, "Ltd.," is arranging a dinner-dance at the Bear's Paw, Liverpool, on January 26. There will be a cabaret, variety, novelties, in fact, the programme will remind you of the well-known trade mark, "57 varieties," said Harry Goodman (Paramount) to the *Kine.* representative.

CONTROL OF BRITISH FILMS ABROAD

QUESTIONS IN PARLIAMENT

In the House of Commons on Tuesday Sir Frank Sanderson asked the President of the Board of Trade if he would introduce legislation with a view to controlling the sale of rights of exhibition of British films in foreign and mandated countries, in view of the damage to British prestige by the exhibition of unsuitable films in foreign countries and, in particular, in Eastern countries such as Persia, Palestine, Irak, and Turkey.

Walter Runciman replied that he could not see this way to adopt his hon. friend's plan.

Mr. Liddall asked the Home Secretary if his attention had been called to the fact that a youth aged 16 years had been employed in a kinema in Lincoln at a wage of 6s. 8d. per week of 65 hours and what steps it is proposed to take to prevent the employment of young persons for such long hours and at such low wages.

Sir John Gilmour replied that his attention had not been previously called to the case. The regulation of wages was not a matter for this department. He proposed to introduce during the present session a Bill to regulate the hours of employment of young persons in distributive trades. He was not at present in the position to say how far the employment in which the youth was engaged could be brought within the scope of the proposed Bill. The matter would be fully considered, however.

In answer to a question by Lady Astor whether steps would be taken to transfer film censorship to the Home Office, Sir John Gilmour said he was of opinion that the final responsibility should rest as at present with the kinema licensing authorities.

EXCLUSIVE

"Tiger" King, the Aran Islander, who stars in MAN OF ARAN (G.-B.D.)

COLLYHURST PALACE BLAZE

CONSIDERABLE DAMAGE DONE

FIRE broke out last Sunday afternoon inside the Palace Cinema, Collyhurst Street, Collyhurst, Manchester. Considerable damage was done before the outbreak was got under control, as the dense smoke hampered the work of the firemen. Great areas of plaster in the roof collapsed, and several firemen had narrow escapes. The fire occurred above the proscenium arch and spread to the auditorium and the screen. The speakers at the back of the screen were also damaged by the fire.

S.G.S. AT STOKE POGES

A CLOSE FINISH

For the final competition of the year there was a good entry at Stoke Poges on Sunday, when the Screen Golfing Society offered prizes in a greensome. Close play resulted in a tie between Jeffrey Bernerd and R. McCooey (12), and L. Nathan and G. Isaacs (15), with scores of 72 net. Jack Raymond and Charles Wilcox (14) were only half a stroke behind.

Frederick White & Gilbert Church

request the pleasure of your company

at a TRADE PRESENTATION of

SMASHING CRASHING DRAMA!

OF CITY LIFE IN THE RAW

PRESENTED BY A CAST OF HOLLYWOOD'S FINEST PLAYERS

Preceded by "DON JUAN IN THE JUNGLE"

A novel Film adventure-comedy.

AT THE

PHOENIX THEATRE

Charing Cross Road

Tuesday Morning, DECEMBER 12th, 1933

at 11 o'clock prompt

Sole Distributors throughout the United Kingdom and Irish Free State:—

THE ASSOCIATED PRODUCING & DISTRIBUTION CO.

193, Wardour Street, London, W.1

Telephones: GERRARD 4962/3 Telegrams: ADISFILM, RATH, LONDON

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing December 11

London

Astoria.—"My Lips Betray" (Fox) and "Supernatural" (Paramount).
Capitol.—"Winged Devils" (Columbia).
Carlton.—"I'm No Angel" (Paramount).
Coliseum.—"One Man's Journey" and "Flying Circus" (Radio).
Davis, Croydon.—"Channel Crossing" (G.-B.D.) and "No Funny Business" (U.A.).
Dominion.—"The Stranger's Return" (M-G-M) and "I Lived With You" (G.-B.D.).
Empire.—"Blonde Bombshell" (M-G-M).
Leicester Square Theatre.—"The Private Life of Henry VIII" (U.A.).
Marble Arch Pavilion.—"Paddy, the Next Best Thing" (Fox).
New Gallery.—"Havana Widows" (First National).
New Victoria.—"My Lips Betray" (Fox) and "I Lived With You" (G.-B.D.).
Plaza.—"White Woman" (Paramount).
Regal.—"The Red Wagon" (Wardour).
Stoll.—"International House" (Paramount) and "Channel Crossing" (G.-B.D.).
Tivoli.—"Friday the Thirteenth" (G.-B.D.).

Birmingham

Forum.—"Below the Sea" (U.A.) and "Song Birds" (Pathé).
Futurist.—"Jennie Gerhardt" and "Mama Loves Papa" (Paramount).
Gaumont Palace.—"My Lips Betray" (Fox) and "Curtain at Eight" (P.D.C.).
Scala.—"Peg o' My Heart" (M-G-M).
West End.—"Reunion in Vienna" (M-G-M) and "Best of Enemies" (Fox).

Bradford

Regent.—"Damaged Lives" (Columbia).
Theatre Royal.—"No Funny Business" and "Matinee Idol" (U.A.).

Bristol

Empire.—"Bureau of Missing Persons" and "Her Imaginary Lover" (First National).
Hippodrome.—"I'll Stick to You" (British Lion) and "The Crime at Blossoms" (Paramount).
King's.—"Jennie Gerhardt" (Paramount) and "Private Secretary" (G.-B.D.).
New Palace.—"Disgraced" (Paramount) and "Doctor Bull" (Fox).
Regent.—"Paddy the Next Best Thing" (Fox) and "Supernatural" (Paramount).
Stoll.—"The Great Jasper" and "Scarlet River" (Radio).
Triangle.—"Bureau of Missing Persons" and "Her Imaginary Lover" (First National).
Whiteladies.—"Jennie Gerhardt" (Paramount) and "Private Secretary" (G.-B.D.).

Edinburgh

Caley.—"Purse Strings" and "Man of the Forest" (Paramount).
New Picture House.—"Prince o[f Arcadia" (G.-B.D.) and "Don't Bet on Lo[ve]rsal). (Univer[sal].
New Victoria.—"Prince o[f Arcadia" (G.-B.D.) and "Don't Bet on L[ove]rsal). (Uni[versal].
Palace.—"King Kong" (Radio).
Playhouse.—"This Week [Grace" (Radio).
Rutland.—"Storm at Daybreak [(M-G-M)] and "He Knew Too Much" (Pa[thé]).
St. Andrew Square.—"The Gi[rl in 419" (Paramount) and "Easy Million[aires]" (Pathé).
Synod Hall.—"I Loved You W[ednesday]" (Fox) and "Northern Lights" [(U.A.)].

Glasgow

Coliseum.—"The Narrow [Corner" (Warner) "Meet My Sister" (Pa[thé]).
Cranston's.—"Kadatten" (Briti[sh Lion].
Green's Playhouse.—"College [Humour" and "The Love Wager" (Parame[unt]).
La Scala.—"Peg O' My Heart" [(M-G-M)].
New Savoy.—"Storm at [Daybreak" (M-G-M) and "Curtain at Eight" [(P.D.C.)].
Regal.—"The Narrow Corner" [(Warner)] and "Meet My Sister" (Pathé).
Regent.—"Peg O' My Heart" [(M-G-M)].
The Picture House.—"Orders [Orders" (G.-B.D.).

Leeds

Assembly Rooms.—"Orders is [Orders" (G.-B.D.).
Coliseum.—"Storm at Daybreak [(M-G-M)] and "Arizona to Broadway" (F[ox]).
Majestic.—"Orders is Orders" [(G.-B.D.)].
Paramount.—"Disgraced" ([Paramount)] and "Imaginary Sweetheart" (Ra[dio]).
Scala.—"Storm at Daybreak" [(M-G-M)] and "Arizona to Broadway" (Fox).
Tower.—"A Bedtime Story" (Pa[ramount].

Liverpool

Forum.—"Below the Sea" (U.A.).
Futurist.—"Sweepings" (Radio).
Palais de Luxe.—"I'll Stick to You" (Br. Lion).
Prince of Wales.—"The Girl in 419" (Paramount).
Rialto.—"Hold Your Man" (M-G-M).
Royal Hippodrome.—"Hold Your Man" (M-G-M) and "Sing, Sinner, Sing" (P.D.C.).
Scala.—"Evidence in Camera" (Radio) and "I Have Lived" (G.-B.D.).
Trocadero.—"Re-union in Vienna" (M-G-M) and "Curtain at Eight" (P.D.C.).

Manchester

Deansgate.—"Forgotten" (G.-B.D.).
Gaiety.—"Hallelujah, I'm a Tramp" (U.A.).
Market Street.—"Rasputin, the Mad Monk" (M-G-M).
New Oxford.—"Rasputin, the Mad Monk" (M-G-M).
Paramount.—"Disgraced" (Paramount).
Piccadilly.—"Channel Crossing" (G.-B.D.).
Regal.—"Prince of Arcadia" (G.-B.D.).
Theatre Royal.—"Ann Carver's Profession" (U.A.).

Newcastle

New Westgate.—"Arizona to Broa[dway]" (Fox) and "Sing, Sinner, Sing" (P.D[.C.]).
Paramount.—"Sunset Pass" (Paramount) and "The Masqueraders" (U.A.).
Pavilion.—"Hold Your Man" (M-G-M).
Queen's Hall.—"Hold Your Man" (M-G-M).
Stoll.—"Ghost Camera" and "Imaginary Sweetheart" (Radio).

Sheffield

Albert Hall.—"Storm at Daybreak" (M-G-M) and "Life in the Raw" (Fox).
Central Picture House.—"His Grace G[ives] Notice" and "Emergency Case" (Radio).
Cinema House.—"When Ladies M[eet]" (M-G-M).
Electra Palace.—"Working Man" (Wa[rner]).
Hippodrome.—"Ann Carver's Profes[sion]" (U.A.) and "Dance Hall Noises" (G.-B.D.).
Regent.—"King of the Jungle" ([Para]mount) and "Meet My Sister" (Pathé).
Union Street.—"A Kiss Before [the] Mirror" and "Out All Night" (Un[iversal]).

ANOTHER BRISTOL KIN[EMA]

PROVISIONAL LICENCE GRAN[TED]

The promoters of the new kine[ma at] Bedminster, Bristol, were on [Tues]day granted a provisional licence by the [Bris]tol justices.

The applicant was F. J. Honeyb[all], builder, for whom T. D. Corpe ap[peared] and who stated that it was propo[sed to] build a kinema to seat 1,300, and [that] would cost about £25,000, at the ju[nction] of Winterstoke Road and Luckwell [Road], Bedminster. The plans had been pr[epared] by S. C. Watts, a London architect.

The application was granted on th[e condi]tion that the work of construction [was] commenced within twelve months.

Licences were also granted to F. [W.] Chamberlain, for the Gaiety, Knowle [and] to J. C. Cohen, of Jacey Cinemas, Lt[d.] for the News Theatre, Peter Street, bo[th] which are nearing completion, and w[ill] be opened before the end of the year.

BIRMINGHAM SNOOKER

THE LAST EIGHT

The Birmingham snooker tournament in aid of the local Trade Benevolent Fund will, it is expected, reach the semi-final stage during the next few days. The last eight in the tournament were Messrs. L. Bryant (Grove, Birmingham), Shaw (Palladium, Hockley), Taff (organist, Gaumont Palace, Birmingham), Kettle (Palladium, Hockley), Coleman (Grand, Handsworth), W. Coupe Dean (Thompson and Dean), W. Cooper (Gaumont-British), and Withers (The Broadway, Birmingham).

"MASTER OF MEN"

One of America's largest steel works was utilised as the locale of Columbia's MASTER OF MEN, starring Jack Holt, with Fay Wray in the feminine lead. MASTER OF MEN, which is being Trade shown on December 13, has Walter Connolly, Theodor von Eltz and Berton Churchill in prominent support

PATHE
FILM STOCK
ENSURES
PERFECT & LASTING
PRINTS

Pathe of France, Ltd., 5, LISLE ST., W.C.2. *PHONE : GERR. 6336.*

THE KINEMATO

FILM

DI
19

TRADE SHOW O

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review	Rel Dat
Back Page	P.D.C. ..	70 min.	U	6,150 ft.	Peggy Shannon, Russell Hopton	Sound supporting feature for popular programmes. Harmless for children	Nov. 23, 1933	May 28 '34
Beauty	M-G-M.. ..	81 min.	A	7,297 ft.	Madge Evans, Alice Brady, Otto Kruger	Excellent popular booking. Unsuitable for children	Nov. 2, 1933	Mar. 12 '34
Bed of Roses	Radio	65 min.	A	5,745 ft.	Constance Bennett, Joel McCrea, John Halliday	Strong title and star booking. Obvious box-office attraction, but unsuitable for children	Nov. 9, 1933	Mar. 26, '34
*Bermondsey Kid, The	First National	76 min.	A	6,813 ft.	Esmond Knight, Pat Patterson, Ernest Sefton	Good programme booking, particularly for industrial audiences. Should not be harmful to juveniles	Nov. 16, 1933	Apr. 2, 1 '34
Big Executive	Paramount ..	67 min.	U	6,118 ft.	Ricardo Cortez, Richard Bennett, Elizabeth Young	Good general booking. Safe proposition for juveniles	Nov. 2, 1933	Not Fixed
Blind Adventure	Radio	65 min	U	5,643 ft.	Robert Armstrong, Roland Young, Helen Mack	Light dramatic attraction for popular halls. Moderate appeal to juveniles	Nov. 9, 1933	Apr. 2, 1 '34
Blonde Bombshell	M-G-M.. ..	94 min.	A	8,500 ft.	Jean Harlow, Lee Tracy, Frank Morgan	Very good light entertainment, particularly for good-class halls with outstanding box-office angles in the stars. Unsuitable for children	Nov. 2, 1933	Not Fixed
Bowery, The	U.A.	93 min.	A	8,419 ft.	Wallace Beery, George Raft, Jackie Cooper	Excellent general booking. A cast-iron box office proposition. Hardly suitable for children	Nov. 9, 1933	Mar. 13, 1934
Brief Moment	Columbia ..	68 min.	U	6,231 ft.	Carole Lombard, Gene Raymond, Monroe Owsley.	Very good programme booking, particularly for high-class halls. Hardly suitable for children	Nov. 2, 1933	Not Fixed
By Appointment Only	P.D.C... ..	68 min.	A	6,230 ft.	Lew Cody, Sally O'Neill, Aileen Pringle	Good popular booking. Eminently suitable for juvenile audiences	Nov. 16, 1933	Not Fixed
Cap'n Jericho	Paramount ..	70 min.	A	6,302 ft.	Richard Arlen, Judith Allen, Gertrude W. Hoffman	Average two-feature programme offering. Unharmful to juveniles	Nov. 20, 1933	May 24, 1934
*Chelsea Life	Paramount ..	65 min.	A	6,238 ft.	Louise Hayward, Mollie Johnson	Good light inclusion in the general programme	Nov. 23, 1933	May 14, 1934
*Cuckoo In The Nest, A ..	G.-B.D ..	83 min.	A	7,780 ft.	Tom Walls, Ralph Lynn, Yvonne Arnaud	Safe British comedy bet, with obvious exploitation angles in the star	Nov. 2, 1933	Dec. 25, 1933
Dance, Girl, Dance	P.D.C. ..	74 min.	U	6,617 ft.	Alan Dinehart, Evalyn Knapp, Edward Nugent	Safe popular booking. Harmless for juveniles	Nov. 30, 1933	June 18, 1934
Deluge	Radio	66 min.	A	6,044 ft.	Pezzy Shannon, Lois Wilson, Sidney Blackmer	Excellent popular booking. Not suitable children	Nov. 9, 1933	Apr. 2, 1934
*Dick Turpin	G-B.D. ..	78 min.	U	7,058 ft.	Victor McLaglen, Jane Carr, Frank Vosper	Wholesome entertainment, particularly suited for the family, with box-office title and star	Nov. 16, 1933	Not Fixed
Doctor Jack..	Equity British	54 min.	U	4,800 ft.	Harold Lloyd, Mildred Davis.	Possible supporting offering for small halls. Should appeal to juveniles.	Nov. 23, 1933	Not Fixed.
*Enemy of the Police	Warner ..	51 min.	A	4,676 ft.	John Stuart, A. Bromley Davenport, Violet Fairbrother	Light quota supporting offering. Harmless for children	Nov. 2, 1933	Not Fixed
Ever In My Heart	Warner ..	69 min.	A	6,245 ft.	Barbara Stanwyck, Otto Kruger, Ralph Bellamy	Strong attraction for high-class and feminine audiences. Unsuitable for children	Nov. 9, 1933	Not Fixed
*Fear Ship, The	Paramount ..	70 min.	A	5,921 ft.	Edmund Willard, Cyril McLaglen, Dorothy Bartlam	Moderate serious dramatic offer. Unattractive to children, though not harmful	Nov. 2, 1933	Not Fixed
Flying Fury..	Universal ..	56 min.	U	5,065 ft.	Ken Maynard, Ruth Hall, Tarzan	Sound Western attraction. Just the stuff for family audiences and juveniles	Nov. 23, 1933	Not Fixed
Football Coach, The	First National	67 min.	A	6,904 ft.	Dick Powell, Ann Dvorak Pat O'Brien	Average sporting dramatic offer. Harmless but not specially attractive to children	Nov. 16, 1933	April 16, 1934
Footlight Parade	Warner ..	100 min.	A	9,270 ft.	James Cagney, Joan Blondell, Ruby Keeler	Cast Iron box office attraction. Safe for juveniles	Nov. 16, 1933	April 16, 1934
*For Love of You	Sterling ..	70 min.	A	6,900 ft.	Naunton Wayne, Arthur Risco, Franco Foresta	Acceptable light entertainment for all classes. Safe for children	Nov. 9, 1933	Not Fixed
*Fortunate Fool, The	A.B.F.D. ..	75 min.	A	6,700 ft.	Hugh Wakefield, Joan Wyndham, Arthur Chesney	Useful two feature programme proposition for all classes. Should appeal to children	Nov. 9, 1933	Not Fixed
*Friday the Thirteenth	G-B.D. ..	85 min.	A	7,650 ft.	Sonnie Hale, Jessie Matthews, Gordon Harker	Capital popular booking, with box-office cast. Unlikely to appeal to juveniles	Nov. 23, 1933	Feb. 5, 1934
Golden Harvest	Paramount ..	70 min.	A	6,356 ft.	Richard Arlen, Chester Morris, Genevieve Tobin	Good entertainment for all classes. Suitable for children	Nov. 9, 1933	Not Fixed
Havana Widows	First National	65 min.	A	5,681 ft.	Joan Blondell, Glenda Farrell, Lyle Talbot	Good comedy booking. Unlikely to appeal to juveniles	Nov. 16, 1933	Mar. 26, 1934
Her Forgotten Past	P.D.C... ..	65 min.	A	5,860 ft.	Monte Blue, Barbara Kent, Harry B. Walthall	Safe two feature programme proposition for popular halls. Unsuitable for children	Nov. 30, 1933	Not Fixed
*Her Imaginary Lover	Warner ..	65 min.	U	5,992 ft.	Laura La Plante, Percy Marmont, Lady Tree	Useful supporting feature for popular halls, and family and juvenile audiences in particular	Nov. 2, 1933	Feb. 26, 1934
*I Adore You	Warner ..	75 min.	U	6,799 ft.	Margot Grahame, Harold French, Clifford Heatherley	Useful light entertainment for most audiences. Should appeal to juveniles	Nov. 9, 1933	Not Fixed
I'm No Angel	Paramount ..	86 min.	A	7,773 ft.	Mae West, Cary Grant, Gregory Ratoff	Excellent entertainment for other than family audiences. Definitely unsuitable for children	Nov. 9, 1933	April, 1934
Jury of the Jungle	Columbia ..	66 min.	A	5,953 ft.	Donald Cook, Peggy Shannon, Alan Dinehart	Rousing entertainment for the masses. Unsuitable for children	Nov. 30, 1933	Not Fixed
Kennel Murder Case, The ..	Warner ..	75 min.	A	6,664 ft.	William Powell, Mary Astor, Ralph Morgan	Very good general booking. Safe for youngsters	Nov. 9, 1933	Not Fixed
King of the Night..	Universal ..	75 min.	A	6,700	Chester Morris, Helen Twelvetrees, Alice White	Excellent general booking. Hardly suitable for children	Nov. 30, 1933	Not Fixed
La Maternelle	Film Society ..	91 min.	A	8,300 ft.	Madeline Renaud, Mady Berry	Excellent entertainment. Not suitable for children	Nov. 16, 1933	Not Fixed

WHAT'S RELEASE

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Dec. 4	Ann Carver's Profession	U.A.	F.8962	68	A	6,254	Fay Wray	1/48, 1/12, 1/6 ..	July 20, 1933
.. 25	*Anne One Hundred	Paramount ..	Br.8893	59	U	5,998	Betty Stockfeld, Gyles Isham ..	1/12, 1/6	Jan. 9, 1933
.. 18	Avenger, The	Pathé	F.9130	75	A	6,800	Ralph Forbes, Adrienne Ames ..	1/12, 1/6	Aug. 24, 1933
.. 11	Baby Face	Warner	F.9100	67	A	6,143	Barbara Stanwyck, George Brent ..	1/48, 1/12, 1/6 ..	Aug. 17, 1933
.. 4	Between Fighting Men	G-B.D.	F.8893	59	U	5,408	Ken Maynard	—— ..	July 20, 1933
.. 4	*Cleaning Up	Br. Lion	Br.8729	70	U	6,314	George Gee, Betty Astell, Davy Barnaby	1/48, 1/12, 1/6 ..	May 11, 1933
.. 18	Cocktail Hour	U.A.	F.8976	78	A	6,530	Bebe Daniels	1/48, 1/12, 1/6 ..	July 20, 1933
.. 25	*Cuckoo in the Nest	G-B.D.	Br.9360	83	A		Tom Walls, Ralph Lynn, Yvonne Arnaud	—— ..	Nov. 2, 1933
.. 18	Dance Hall Hostess	G-B.D.	F.9112	75	A	6,774	Helen Chandler, Jason Robards ..	—— ..	Aug. 24, 1933
.. 25	Disgraced	Paramount ..	F.9034	68	A	5,700	Helen Twelvetrees, Bruce Cabot ..	1/48, 1/12, 1/6 ..	Aug. 3, 1933
.. 25	Don Quixote	U.A.	F.8806	80	U	7,072	Chaliapin, George Robey	1/48, 1/12, 2/6 ..	June 1, 1933
.. 11	Double Exposure	Butcher's ..	F.8956	60	A	5,832	Evalyn Knapp, Preston S. Foster ..	1/48, 1/12, 1/6 ..	July 30, 1933
.. 4	*Facing the Music	Wardour ..	Br.8898	68	U	6,207	Stanley Lupino, José Collins	1/48, 1/12, 1/6 ..	June 15, 1933
.. 18	*Ghost Camera	Radio	Br.9003	68	A	6,139	Henry Kendall, Ida Lupino	1/12, 2/6	July 27, 1933
.. 18	Girl in 419	Paramount ..	F.9011	60	A	5,233	James G. Dunn, Gloria Stewart ..	1/48, 1/12, 1/6 ..	June 27, 1933
.. 25	*Heads We Go	Wardour ..	Br.8981	85	A	7,700	Constance Cummings, Frank Lawton	1/48, 1/12, 1/6 ..	July 20, 1933

* Titles marked with ast

ATOGRAPH WEEKLY'S INDEX TO OFFERS—NOV., 1933

The Book Every Projectionist and Kinema Engineer has been waiting for—

THE COMPLETE PROJECTIONIST

by

R. Howard Cricks, A.R.P.S.

With foreword by STANLEY T. PERRY, President, Guild of British Kinema Projectionists and Technicians.

Price 5/4 Post free

The most complete and informative book of its kind. It will cover every phase of the projectionist's and electrician's work, and includes sixteen chapters with seven appendices and an index, cross referenced. Comprehensive to the utmost, and in a handy pocket size.

NOW ON SALE.

REGISTER YOUR ORDER NOW

Kinematograph Publications Ltd., 85, Long Acre, London, W.C.2.

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date
Love, Honour, and Oh! Baby	Universal ..	69 min.	A	5,160 ft.	Slim Summerville, Zasu Pitts, Vernes Teasdale	Good two feature comedy booking for the masses. Juvenile appeal slight	Nov. 2, 1933	Not Fixed
Love On Skis	Br. Lion ..	64 min.	U	5,800 ft.	Bull and Buster, Joan Austin	Useable supporting feature for good-class halls. Safe proposition for juveniles	Nov. 2, 1933	Not Fixed
Man From Monterey, The ..	Warner ..	58 min.	A	5,205 ft.	John Wayne, Ruth Hall	Good second feature for industrial audiences and youngsters	Nov. 9, 1933	Not Fixed
Man of Sentiment, A	P.D.C. ..	70 min.	A	6,377 ft.	Christian Rub, Marian Marsh, William Bakewell	Acceptable programme booking for popular and industrial audiences. Safe for children	Nov. 30, 1933	June 4, 1934
Marooned	Fox	66 min.	U	6,022 ft.	Edmund Gwenn, Viola Lyel, Wally Patch	General booking. Safe for juveniles	Nov. 23, 1933	Not Fixed
*Mrs. Dane's Defence	Paramount ..	67 min.	A	6,005 ft.	Joan Barry, Francis James, Basil Gill	Quota booking for unexacting patrons. Not suitable for children	Nov. 30, 1933	May 7, 1934
My Woman	Columbia ..	72 min.	A	6,509 ft.	Helen Twelvetrees, Victor Jory, Wallace Ford	Very good general booking	Nov. 2, 1933	Not Fixed
Neighbour's Wives	B. & N. ..	60 min.	A	5,500 ft.	Dorothy Mackaill, Tom Moore, Cyril Ring	Very moderate supporting feature for small halls. Unsuitable for children	Nov. 23, 1933	Not Fixed
Night Flight	M-G-M.. ..	84 min.	A	7,639 ft.	John Barrymore, Helen Hayes, Clark Gable and all star cast.	Good general booking, with inestimable exploitation angles. Should certainly appeal to youngsters	Nov. 2, 1933	Mar. 5, 1934
Notorious But Nice	P.D.C... ..	75 min.	A	6,706 ft.	Marian Marsh, Betty Compson, Donald Dillaway	Sound two feature programme booking for the masses. Unsuitable for children	Nov. 23, 1933	Not Fixed
One Man's Journey	Radio	72 min.	A	6,437 ft.	Lionel Barrymore, May Robson, Dorothy Jordan	Very good general and star booking, with a particular appeal to women. Should prove safe for juvenile consumption	Nov. 9, 1933	April 9, 1934
One Year Later	P.D.C. ..	70 min.	A	6,435 ft.	Mary Brian, Russell Hopton, Donald Dillaway	Useful two feature programme booking for the masses. Unsuitable for children	Nov. 16, 1933	Not Fixed
Poil de Carotte	Br. Lion ..	80 min.		9,000 ft.	Robert Lynen, Harry Baur	Strikingly dramatic entertainment. Definitely not for children	Nov. 9, 1933	Not Fixed
Police Car 17	Columbia ..	58 min.	U	5,210 ft.	Tim McCoy, Evalyn Knapp, Edwin Maxwell	Good second feature for the masses. Should be enjoyed by juveniles	Nov. 2, 1933	Not Fixed
Prizefighter and the Lady, The	M-G-M.. ..	102 min.	A	9,148 ft.	Max Baer, Myrna Loy	Excellent general booking. Hardly suitable for children	Nov. 30, 1933	Not Fixed
Riot Squad	P.D.C. ..	60 min.	A	5,830 ft.	Madge Bellamy, Pat O'Malley, James Flavin	Safe entertainment for the masses. Hardly suitable for children	Nov. 16, 1933	Not Fixed
*Roof, The	Radio	58 min.	A	5,223 ft.	Russell Thorndike, Eliot Makeham, Judy Gunn	Acceptable two feature booking for the masses. Juvenile appeal slight	Nov. 9, 1933	April 9, 1934
Saturday's Millions	Universal ..	75 min.	U	6,806 ft.	Robert Young, Leila Hyams, Andy Devine	Good two feature programme booking for the masses and youngsters	Nov. 9, 1933	Not Fixed
*Shot In the Dark	Radio	54 min.	A	4,847 ft.	O. B. Clarence, A. Bromley Davenport, Dorothy Boyd	Fair supporting offering for industrial halls. Unsuitable for children	Nov. 2, 1933	Mar. 26, 1934
*Smithy	Warner ..	53 min.	A	4,899 ft.	Edmund Gwenn, Peggy Novak	Useful light supporting offering. Little juvenile appeal	Nov. 2, 1933	Not Fixed
*Song Birds	Pathe	55 min.	U	4 reels	Wallace Lupino, Barry Lupino	Popular fill up for the general programme. Amusing to children	Nov. 2, 1933	Not Fixed
*Sorrell and Son	U.A.	95 min.	A	8,900 ft.	H. B. Warner, Margot Grahame, Hugh Williams	Excellent general booking. Should not harm juveniles	Nov. 23, 1933	April 30, 1934
Spies At Work	Wardour ..	75 min.	A	6,930 ft.	Brigitte Helm, Carl Ludwig Diehl, E. V. Winterstein	Good dramatic booking for specialised halls and others. Harmless for juveniles	Nov. 16, 1923	Not Fixed
*Strike It Rich	Br. Lion ..	72 min.	U	6,500 ft.	George Gee, Gina Malo, David Burnaby	Good comedy bet for the masses. Just the fare for the masses	Nov. 2, 1933	Not Fixed
Skyway	Pathe	68 min.	U	6,255 ft.	Ray Walker, Kathryn Crawford	Good entertainment for popular halls. Harmless to children	Nov. 2, 1933	Not Fixed
Tarzan the Fearless	Wardour ..	87 min.	U	7,800 ft.	Buster Crabbe, Jacqueline Wells, Edward Wood	Good entertainment for the masses and juveniles, with strong selling title	Nov. 16, 1933	Not Fixed
Three Musketeers, The	Wardour ..	—	U	12 eps.	John Wayne, Ruth Hall, Raymond Hatton	Capital entertainment of its type. Makes a strong appeal to juveniles	Nov. 23, 1933	Not Fixed
Thrill Hunter, The	Columbia ..	62 min.	U	5,540 ft.	Buck Jones, Dorothy Revier, Robert Ellis	Capital supporting fare for the masses and youngsters	Nov. 2, 1933	Not Fixed
Tillie and Gus	Paramount ..	57 min.	U	5,071 ft.	W. C. Fields, Alison Skipworth, Baby Leroy	Safe comedy bet for all classes. One with stars that mean something at the box-office. Should appeal to youngsters	Nov. 23, 1933	Not Fixed
Too Much Harmony	Paramount ..	75 min.	A	6,750 ft.	Bing Crosby, Jack Oakie, Judith Allan	Excellent general booking. Should not harm the youngsters	Nov. 2, 1933	April, 1934
*Trouble	U.A.	70 min.	U	6,355 ft.	Sydney Howard, George Turner, Muriel Aked	Good comedy bet for all classes. One for children and the family	Nov. 23, 1933	Not Fixed
Two In a Million	Columbia ..	68 min.	A	6,058 ft.	Wallace Ford, Walter Connolly, Dorothy Tree	Good general booking, particularly for the masses. Unsuitable for children	Nov. 30, 1933	Not Fixed
Victims Of the Beyond ..	B. & N. ..	65 min.	A	5,900 ft.	Mischa Auer, Phyllis Barrington, Earl McCarthy	Fair average second feature for unsophisticated audiences. Definitely unsuitable for children	Nov. 23, 1933	Not Fixed
Walls of Gold	Fox	75 min.	A	6,768 ft.	Sally Eilers, Norman Foster, Ralph Morgan	Average entertainment for other than family halls. Unsuitable for children	Nov. 2, 1923	Not Fixed
*Wandering Jew, The	G-B.D. ..	111 min.	A	9,900 ft.	Conrad Veidt, Peggy Ashcroft, Joan Maude	Strong title and star booking, particularly for high-class halls. Unsuitable for children	Nov. 23, 1933	Feb. 26, 1934
Way to Love, The..	Paramount ..	85 min.	A	7,785 ft.	Maurice Chevalier, Ann Dvorak, Edward Everett Horton	Good light entertainment and strong star booking. Safe for juveniles	Nov. 16, 1933	Mar. 12, 1934
Winged Devils	Columbia ..	66 min.	U	6,058 ft.	Robert Armstrong, Richard Cromwell, Dorothy Wilson	Capital general booking. Should appeal to youngsters	Nov. 23, 1933	Not Fixed
With Stanley In Africa	M-G-M.. ..	40 min.	U	3,923 ft.		Moderate quota booking. Safe for children	Nov. 16, 1933	Not Fixed
Worst Woman in Paris, The ..	Fox	76 min.	A	6,905 ft.	Benita Hume, Adolphe Menjou, Harvey Stevens	Moderate star and title booking for not too sophisticated audiences. Unsuitable for children	Nov. 23, 1923	Not Fixed

IN DECEMBER, 1933

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Dec. 11	*I'll Stick To You	Br. Lion	Br.8980	65	A	5,936	Jay Laurier, Betty Astell, Ernest Sefton	1 48, 1 12, 1 6 ..	July 20, 1933
" 18	Imaginary Sweetheart	Radio	F.9000	72	A	6,411	Ginger Rogers, Norman Foster, Zasu Pitts	1 12, 2 6	July 27, 1933
" 11	International House	Paramount ..	F.8915	67	A	6,103	Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin	1 48, 1 12, 2 6 ..	July 6, 1933
" 4	Jennie Gerhardt	Paramount ..	F.8951	83	A	7,578	Sylvia Sidney, Donald Cook	1 48, 1 12, 2 6 ..	July 13, 1933
" 11	King Murder, The	Universal ..	F.8888	67	A	6,133	Conway Tearle, Natalie Moorhead ..	1 12, 1 6	June 22, 1933
" 4	*Love Wager, The	Paramount ..	Br.8890	64	U	5,802	Pat Patterson, Frank Stanmore ..	1 6	June 22, 1933
" 25	Melody Cruise	Radio	F.8988	75	A	6,785	Charles Ruggles, Phil Harris, Helen Mack, Greta Nissen	1 48, 1 12, 2 6 ..	July 27, 1933
" 4	*No Funny Business	U.A.	Br.8572	75	A	6,863	Gertrude Lawrence, Laurence Olivier	1 12, 1 6	April 6, 1933
" 4	*Only Girl, The	G-B.D.	F.8886	82	U	7,545	Lilian Harvey, Charles Bozer ..	1 48, 1 12, 2 6 ..	June 22, 1933
" 18	Secrets of Wu Sin	Universal ..	F.8907	64	A	5,898	Lois Wilson, Grant Withers	1 12, 1 6	June 29, 1933
" 11	Silver Cord	Radio	F.8985	75	A	6,787	Irene Dunn, Joel McCrea	1 48, 1 12, 2 6 ..	July 27, 1933
" 11	*Stolen Necklace	Warner	Br.8478	50	A	4,444	Joan Marion	1 6	Mar. 2, 1933
" 18	Sunset Pass	Paramount ..	F.8935	63	U	5,800	Randolph Scott, Tom Keene, Kathleen Burke	1 12, 1 6	July 6, 1933
" 25	To-morrow at Seven	Radio	F.8990	62	A	5,581	Chester Morris, Vivienne Osbourne ..	1 12, 1 6	July 27, 1933

Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

* denote British Pictures.

"THE WORLD CHANGES"

Paul Muni in scenes from THE WORLD CHANGES, which Warner Bros. claim is a grand successor for the star to I AM A FUGITIVE. Seen with him above are such well-known people as Aline MacMahon, Mary Astor, Jean Muir and Arthur Hohl, prominent members of a cast numbering nearly thirty. THE WORLD CHANGES is set for Trade presentation at 8.45 p.m., next Wednesday, December 13th, at the Prince Edward Theatre

Theatre Furnishing
Pixtons Ltd.
65 NEWMAN STREET
LONDON.W.1.

THE USE OF THE FILM IN TRADE

A GRADUAL PROGRESS TOWARDS RECOGNITION OF WORTH

NOTWITHSTANDING the ancient background of the technical side of the talking film art, the electrical production of speech and music of sufficient volume and purity for successful presentation to large audiences, and of general excellence commensurate with that of the photography of established silent films, has only comparatively recently been achieved.

It was necessary for such things as the big valve amplifier and improved loudspeaker to be available, and these finally appeared under the stimulus of the contemporary radio engineering that had followed the long-distance transmission of wireless signals by Marconi in 1901, and which received a tremendous impetus when broadcasting commenced in 1920. This inspired rapid improvements in the design of amplifiers and loudspeakers, and these were therefore available for modification and adaptation to the talking film art, which may be said to have become a commercially accomplished entity in 1928.

Reaching Towards Perfection

To-day, the studio, photographic and sound recording, and processing techniques have reached a very high degree of perfection, and sound reproduction in the theatre meets all those formerly elusive requirements of quality, intelligibility, distribution, intimacy, and extended frequency response.

As an illustration of one phase of this development, there are the latest duplex exponential baffle loudspeaker which takes care of the lower frequencies (up to 3,000 cycles) and also its companion high frequency speaker (responding up to 10,000 cycles). These, together with the extended frequency amplifiers, are the latest products of talking film reproducing development.

Those who direct the film Industry to-day have become fully alive to the necessity of catering—with their subject matter, artistes and artistry—for a slowly but surely developing public discrimination.

It is clear that the talking film is a widely recognised medium of expression, with at least potentialities for the advancement of public taste and the direction of public opinion. It can, and undoubtedly will, be an important factor in education, for it can bring the greatest exponents of things worth while into the remotest lecture theatre or classroom and the rarest and costliest demonstrations and most admired distant scenes can be displayed before the eyes of those who otherwise would never see them.

Harnessed to Industry

The purpose of this present article is not particularly to discuss the entertainment or education values of the talking film, but it has been necessary to refer to these aspects, as they have important bearing upon the relatively unexplored possibilities of the talking film in industry.

As Industrial Implement

The talking film can be employed to advantage for industrial objectives in several different ways, chief amongst which are those concerned with explanation, record, and demonstration. The silent film could do these things also, of course, and has been so used quite extensively. People have now become accustomed, however, to the inclusion of the element of sound, which does complete the fidelity of the presentation—spoken explanations can be made clearer in meaning, more arresting and more natural in emphasis. than written captions. A commentator particularly qualified as a well-known authority, or one otherwise specially suited to tell the story, may be employed, and the powerful

(Continued on page 50)

The Observation Window

Mirror Stereoscopy

Measuring Theatre Applause

Five Years' Lamp Life

WHENEVER one hears of novel methods of stereoscopy, it is notable that they emanate from sources outside the trade. The latest system, described in the *Ideal Kinema and Studio* by R. H. Cricks, is no exception, its inventor, J. Graham, being a retired engineer.

THERE is nothing novel in the proposal to substitute a mirror for the screen; somehow one feels that there is more likelihood of seeing a picture in natural solidity in a mirror than on an obviously flat screen. Probably the cost of a sufficiently large concave mirror, which Mr. Graham states is in the neighbourhood of £300, would not prove a serious objection provided that the system were proved satisfactory.

NEWS of still another stereoscopic system employing a mirror comes from Paris, where A. S. Woodger, who in past years has created several nine-day wonders by his programmes of building standardised kinemas, demonstrated a system which he claimed gave all the advantages of stereoscopy, with foreground, middle distance and blackground planes. The correspondent of the *Cinématographie Française* comments that all he saw was the image of the screen reflected in a large mirror—an effect which anybody could achieve by means of a pocket mirror.

ELECTRIC lamp manufacturers are constantly insisting on the false economy which is pursued by the purchase of cheap lamps regardless of their speedy deterioration and consequent drop in illuminating power. I have recently come upon a case which emphasises this point from the opposite side.

A WELL-KNOWN theatre engineer, feeling that five years was too long for lamps to remain in a constantly used batten, took all his lamps out and submitted them to test for deterioration, refitting new ones. Upon test, the five-year-old lamps only showed a deterioration of from 15 to 30 per cent.—this after having been in use for every performance during the period. The lamps were a well-known advertised brand.

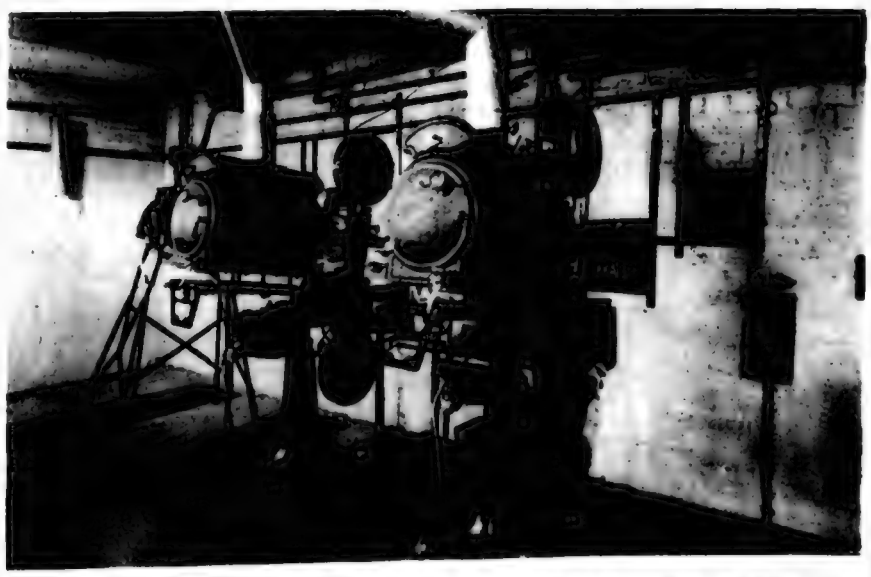
OUT of a company of 128 on location at Lake Arrowhead filming "Eight Girls in a Boat," which Charles R. Rogers is producing for Paramount, eighty of the troupe will never appear on the screen. The workers outside the range of the camera are listed as follows: Chaperons, 15; electricians, 17; labourers, 9; camera crew, 6; sound recording crew, 6; boatmen, 6; propertymen, 5; chauffeurs, 3; make-up experts, 3; school teachers, 2; assistant directors, 2; wardrobe mistresses, 2; lifeguard, 1; dialogue director, 1; forest ranger, 1.

I MENTIONED last week in these notes the possibility of calculating applause in time-decibels. I now find that what I wrote flippantly is an accomplished fact. A young sound engineer at the Colchester Hippodrome, J. Metcalfe, has invented an "applause meter" which was used to good effect at the house—one of the two Gaumont-British kinemas in the town, last week, during a "hidden talent" competition run by the manager (Victor Powell). Metcalfe's device which was produced with the assistance of the chief operator (F. Matthews) and was used for the first time, is the only meter of its kind in the world.

ITS complete mechanism is Mr. Metcalfe's own secret, but broadly speaking the principles used are to pick up the applause sound waves from the auditorium by means of microphones, transform them into "strength," which moves a clock-like hand across a dial, thereby registering the applause density. So impressed are the sound engineers of the Gaumont-British Picture Corporation with the possibility of the invention, that I understand they are taking up this new device.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The Playhouse, Oban, is equipped with the latest Kalee Eleven super-sound projectors, incorporating forced-feed lubrication and oil filter process, working with Western Electric sound system, type A

A COLOUR FILM SYSTEM FOR 16 mm.

RECIPROCATING FILTERS AND A NOVEL SCHEME OF PROJECTION

THE Morgana 16mm. colour system, marketed by Bell and Howell, and already referred to in the *Kine.*, is more fully described in the November issue of the *S.M.P.E. Journal*.

The system is of the two-colour additive type, and the negative is perfectly standard, having alternate pictures exposed through orange-red and blue-green filters. In the camera, these filters are made to reciprocate, instead of rotating, it being claimed that this enables the filters to be more easily removed for monochromatic work, and also that the filter is stationary during the exposure.

The chief point of novelty in the system—a principle which debars its use for 35mm. work—lies in the method of projection. It is well known that the straightforward projection of a print made from such a negative gives rise to colour pulsation, or, as it is expressed, "colour bombardment," and also colour fringing on moving objects,, due to the pairs of complementary images not being identical.

Two Forward, One Back

The first trouble is altogether overcome, and the second to some extent by the unique method of projection. While the taking speed of 24 pictures per second must necessarily be maintained in projection, it is actually trebled by the ingenious device of feeding the film forward two pictures and back one, so that each frame is projected three times, the rate of projection *in the aperture* thus being 72 frames per second.

The reverse movement is effected by a motion embodying forward and reverse claws, actuated by cams, and a pilot pin registering the film in the projector aperture.

Pleasing Results

Although the system is open to certain of the objections of any two-colour process, it is claimed that very pleasing colours can be obtained, the only exceptions being purples, magentas, and rich yellows. The system has, of course, the advantages of being convenient in operation, and of enabling any number of prints to be made.

A THIN JEST

One bright member of this paper's staff is a good enough fellow, but he will "pun."

Together with a colleague, he recently visited a West End theatre when the remark was made that one of the staff girls was something like "our usherette."

"Yes," said our punster, who never misses an opportunity, "S'Kine..!"

What does one do with a man like that!

KALEES AT SKEGNESS

The new Parade Cinema, Skegness, is Kalee-equipped. Included in the Kershaw Projector Co.'s installation are Kalee projectors, high-intensity arcs, type HML, fire shutters, extra wide aperture super "C" lenses, rewinders, and resistances. Western Electric type 3a sound system is employed.

SIEMENS-PLANIA CARBONS
High Efficiency
High Quality
High Brilliancy

A tie-up with the Cavendish Furnishing Co., by H. M. Burge and Trevor Jones, of the King's and Whiteladies P.H., Bristol, for the screening of THE LOVE NEST (Wardour)

Economy in Showmanship

Display Material that can be Used Again

DARTFORD EXAMPLE

MATERIAL used for one display will often come in use for another, and so effect a considerable saving in publicity costs. This is a point overlooked by many showmen, but not by H. Beck, of the Scala, Dartford.

A three-plywood archway erected on the front of the theatre and distempered to represent stonework was used, with cut-outs and the title of the film attached to advertise "Cavalcade" (Fox). This was retained as a background for the displays during the following weeks.

For the showing of "The Big Cage" (Universal) a cage was constructed of wood and painted to represent iron. In this was placed a stuffed lion crouching over the mauled figure of a trainer.

For the following week the cage was converted into a fish stall, complete with real fish and all the paraphernalia of the fishmonger. This was in connection with the screening of "Britannia of Billingsgate" (G.-B.D.), and cut-outs of the stars behind the stall all helped to create the market atmosphere.

To publicise "I Was a Spy" (G.-B.D.), the archway was again brought into prominence. This time it was divided into three separate arches, the middle one of which was enclosed, forming a recess in which a wax figure of Madeleine Carroll, blindfolded, was placed, as if facing a firing squad. Two rifles protruding from a corner emphasised this point.

An eerie atmosphere was created in the lobby by Mr. Beck by green lighting effects and a number of eyes staring from all directions. The cost of these displays, including the making of the arch, cage, stall, the hiring of the models, art posters and streamers, was less than £3 per week, the expense of which was easily compensated for by the business done.

"THE PICTURE SNATCHER"

Appears at Manchester

Louis Lewis, manager of the Theatre Royal, Manchester, aroused considerable interest with a competition run during the screening of "The Picture Snatcher" (Warner), for which a camera was given as a prize. The camera was presented by a local dealer who tied-up with the film.

Mr. Lewis, whose novel stage prologues are a feature at the Theatre Royal, arranged another of these in the form of a shadowgraph show.

A piece of canvas stretched on a frame was erected on a platform; a slide was projected on this announcing "You Must See James Cagney as a Daring News Photographer—Now Watch." Lights were then turned up behind the screen forming a scene in silhouette. A girl in fur coat and evening dress appears on the scene, slowly proceeds to undress, takes a drink, smokes a cigarette, and is combing her hair, when the Picture Snatcher creeps in and takes a photo. This was followed by a black-out and the screening of the trailer.

TELEGRAM FROM GRACIE

Sends her Love to Bristol

When showing "This Week of Grace" (Radio) at the Stoll P.H., Bedminster, Bristol, W. Collings, the manager, who is personally acquainted with Gracie Fields, informed her of the fact, and in reply received the following telegram from the star: "Our very best wishes to your patrons and I sincerely hope they enjoy seeing 'This Week of Grace' as much as I enjoyed making it. My love to everybody, Gracie Fields." This telegram Mr. Collings had framed and placed at the entrance to the theatre, where, naturally, it attracted a lot of attention.

Mr. Collings offered three prizes for the best criticisms of the film by patrons, the film editor of the *Bristol Evening Post* acting as judge. The prizes were on exhibition in the lounge of the theatre during the week of the run.

In addition to window displays in three shops, Mr. Collings had tie-ups with eighteen music shops and Woolworth's Stores, and distributed 10,000 handbills. First-class business was done with the picture, and a special Saturday morning matinee was held for children.

During the showing of "The Sign of the Cross" at the Tudor Cinema, West Bridgford, Nottingham, the choir of the parish church sang on the stage each night.

HOME AS "THE LOVE NEST"

BRISTOL MANAGERS' COMBINED EFFORT

A SMART exploitation campaign for "The Love Nest" (Wardour) was worked by H. M. Burge, of the King's and Trevor Jones, of the Whiteladies, when showing the film on a concurrent run in Bristol.

The Cavendish Furnishing Co. devoted one of their large corner windows to a display for the picture. This window was furnished as a cosy living-room, with life-size models of a husband, wife and baby.

Stills and cards advertising the film appeared in the front of the window, while the slogan adopted by the firm was "'The Love Nest' furnished by Cavendish ensures comfort and happiness."

The Bristol Gas Company also co-operated and gave one of their windows in Colston Street for a display. The set here consisted of a room with a gas-fire, before which the master of the house stood warming himself. In his hand he held a newspaper, and he was looking down at his little daughter who was standing before him evidently asking a question—it may have been about the film or about gas. The angle of the display was that you can keep your love nest warm with gas, and that no love nest is complete without gas. Both displays were very well done and proved worth while publicity.

Messrs. Burge and Jones also secured the co-operation of a number of local firms for a composite page in the *Bristol Evening World*, every advertisement having a bearing upon the title of the film. The centre of the page was occupied by a three-column write-up about the picture with a photograph of Gene Gerrard.

OVER £2,000 ADVERTISING FREE

Manchester Showman's Big Scoop

"BEDTIME STORY" TIE-UP

THE grand total of over £2,034 worth of advertising space, the majority of which appeared in the *Manchester Evening News*, was obtained free by Billie Greenfield for the "Bonny Baby" Competition run in connection with the screening of "A Bedtime Story" (Paramount) at the Paramount Theatre, Manchester.

The competition, run in co-operation with Cow and Gate, Ltd., and the *Manchester Evening News*—the first time, by the way, that this paper has ever given any space to a competition—attracted over 7,500 entrants.

Many valuable prizes were presented by local dealers in addition to the £40 and silver cup offered by Cow and Gate, Ltd., and five guineas by the *Manchester Evening News*.

Over two thousand people witnessed the mass filming of competitors on the Old Trafford grounds, while queues were formed all day outside the stores of Messrs. Lewis, where a gallery of the competitors' photographs appeared in a special display in the baby department.

A further display of photographs were displayed in the window of Messrs. Guttenberg's, the leading Manchester photographers.

A special "Bedtime Story Broadcast" by the Paramount Orchestra and Rex O'Grady (at the Wurlitzer organ) was arranged a week before the film's screening, and local dance band leaders were induced to announce the number in their programmes.

A film was taken of the 49 babies selected by the committee and was screened at the Paramount, where the audience voted for the winners. The prizes were presented on the stage of the Paramount by Miss Ann Penn.

The immense publicity value of the competition reflected on the box-office in no small way, resulting in the film playing to one of the biggest weeks any picture has played to on the circuit.

THAT PERSONAL TOUCH

Making Friends of the Queues

O. G. M. Atkins, of the Mascot, Westcliff, makes a practice of personally offering the good hand of friendship to his queues. His box-office keeps him regularly acquainted with the state of the inward flow of patronage, and by this he knows approximately when seats will be available. Armed with this information, and in his own good-companion manner, he sallies forth, with a cheery "Good evening" here, a handshake there, and a "Say, laddie let the lady lean against the wall," and, counting up those who are waiting, tells them when seats can be had.

"What is wanted is absolute veracity," says Mr. Atkins. "Never lead the queue up the garden path. It is better to err on the wrong side than to encourage false hopes."

F. Kenneth Jones's display for T... LUCKY NUMBER at the Cape Hill Electr... Cinema Smethwick

TAMWORTH'S "LUCKY NUMBER" SIGN

GIANT HORSESHOE IN WINDOW DISPLAY

F. KENNETH JONES, manager of the Cape Hill Electric Cinema, recently put over some useful exploitation schemes. For "The Lucky Number" he arranged an attractive window setting, the centrepiece took the form of a huge horseshoe, in the centre of which was a head cut-out of Gordon Harker. Above this was an announcement card: "Dog racing, soccer, and all the fun of the fair are in Gordon Harker's latest gem of Cockney humour, 'The Lucky Number.'"

Another good display was made for "The Sleeping Car," for which Mr. Jones had a 45-ft. banner on the side of the house with the film title and stars, whilst on the corner was a cut-out of Ivor Novello and Madeleine Carrol, and over the main entrance a 48 sheet cut-out of the train scene. In the display window was arranged a further train scene cut-out as a background, in front of which was a life-size cut out of a girl standing waiting to enter the sleeping car with an outsize in hat boxes. This was artistically illuminated, and caused considerable attention to be focussed upon the display with the consequent healthy reflex from the box-office angle.

AROUSING CURIOSITY

A Mystery Setting

Those well-known showmen, Gudgeon and Blout, of the Grand, Kidderminster, boosted "The Mystery of the Wax Museum" (Warner) with a display in keeping with the eerie character of the film.

The hand-painted backcloth represented a mass of rising flames, given a realistic effect by a flood of red light. In the flames could be discerned wax statuettes, slowly disintegrating.

An adaptation from the film, executed in large cut-outs, provided a striking centre piece. The figure of Lionel Atwill, with the grotesque, disfigured features of the wax modeller, Ivan Igor, was seen holding down on an operating table, the body of Fay Wray (as Charlotte Duncan).

The top streamer in flame red announced "'The Mystery of the Wax Museum' in gorgeous Technicolor." The atmosphere of mystery was heightened by such catchlines as "Is she woman or wax?"; "See why they barred the doors when this picture was made," in art lettering down the...

MIDNIGHT FILM SHOW

Lone Patron Sees "The Ghoul"

Great interest was aroused in... Shields in the action of a woman... alone at midnight in the Princes T... and witnessed a performance of... Ghoul." This was in answer to a ch... issued by Manager Shawcross.

The woman on being shown to her... the kinema was given a bell, and... structed to ring this every time th... peared on the screen a white spot ind... a change of film. She was told to do... ensure that she was keeping awake, a... she was keeping her eyes on the screen.

Despite heavy rain, a large... assembled outside the theatre to awa... outcome of the challenge, and to the... means of radio, was conveyed the sou... the bell, every time it was rung. And... ring on the bell was greeted with a... from the people outside.

AUSTRIAN GUESTS

At Commodore, Scotstoun

Mr. Dunn, of the Commodore, Scotst... scored with a novel scheme last week w... he invited the Austrian football team... attend the screening of the German f... "Morgenrot." The football party was... lected by special cars at the Central H... and taken to the kinema.

The cars were decorated with flags... bunting and a radio van played appropr... music and announced the event during... journey.

Much good publicity was gained throu... paragraphs in all the Glasgow daily pap... and the stunt created plenty of comment... the district.

PUTTING THE REGENT, TIPTON ON THE MAP

R. Simcox's Intensive Campaign

R. Simcox, manager of the Regent, Tipton, has placed his house on the map in no half-hearted manner by his recent intensive exploitation schemes. For "So This is Africa" (U.A.) he had cut-outs made of Wheeler and Woolsey, and these were attached to his car, on which were panels: "So long, we will see you at the Regent tonight." With this arroy, Manager Simcox toured the local works in company with members of his staff during the lunch interval and distributed throwaways calling attention to the film, its stars, and times of screening. This was further supported with window displays at Messrs. Fosters and Montague Burtons, Ltd., in which the centre setting were two figures dressed in loud check suits after the style of those worn by Wheeler and Woolsey. Below this was a large card, on which were several cut-out photographs from the stills and the wording: "Get suited here and you will soon know how it feels to be well dressed, and you will be well suited if you visit the Regent and see 'So This is Africa,' with Wheeler and Woolsey."

For "42nd Street" (Warner), Mr. Simcox had a series of signposts erected in various parts of the town directing people to "42nd Street" and the Regent, whilst around the house were a series of 48-sheet cut-outs, dancing girls around the canopy, whilst high up on the top of the building were two further giant cut-outs of dancers which, being floodlit at night, could be seen for a great distance.

For the screening of "The Sign of the Cross" (Paramount) cut-outs of the burning of Rome and the Prefect before Nero were affixed on the front of the house, whilst above the canopy was a massive cross, which, by means of a flasher, compelled attention from the passing crowds during the evening.

This front-of-house display was supported with window settings with tailors who had for their caption their respective shop titles, followed by "The sign of good values and 'The Sign of the Cross' is good entertainment. See it at the Regent, Tipton"

This coloured cut-out of a cuckoo clock was used in the foyer of the Trocadero, Liverpool, by O. G. Gardner, Manager, to advertise CUCKOO IN THE NEST (G.-B.D.)

A POPULAR SPOT TO STOP AT

WHAT THE ORIENT, ASTON, HAS TO OFFER

A. Seymour's Bill of Fare

ONE of the most popular stopping places for pedestrians in Birmingham is outside the Orient Cinema, Aston, where Manager Alex. Seymour stages most attractive displays, drawing attention to the kinema programme. Last week, for "The Kid from Spain," he had a massive cut-out, 15 ft. long by 8 ft. high, on the front of the house, depicting Eddie Cantor in the act of fighting a bull. This was supported with a number of tie-ups with Woolworth's stores and music shops for the sale of records, etc. At these emporiums window displays were arranged in which large cut-outs of Eddie Cantor, with a bevy of dancing girls, formed the centre setting, which was augmented with a display of stills and records, together with a notice: "Get your records here, then visit the Orient and see Eddie Cantor in 'The Kid from Spain.'"

"King Kong" (Radio) was another film which received big publicity. In connection with this, Manager Seymour arranged a special window setting in Abbott's, the furnishers, in Lozells Road. The centrepiece here consisted of a painted cut-out of King Kong 8 ft. high by 5 ft. wide, surrounded by coloured stills from the film, and the well-known A.B.C. red triangle of the "Better Film Season."

This was illuminated until after 11 p.m. each evening and drew much attention from the man in the street.

A further tie-up was arranged with Messrs. Cox's electrical stores on similar lines with the caption: "Do not be like King Kong—prehistoric—become electrically minded; then visit the Orient Cinema and witness the film of the year."

BIRKENHEAD GAS TIE-UP

For "Working Man"

A tie-up to boost "The Working Man" (Warner) has been arranged by Manager Geo. H. Barker, of the Scala Cinema, Birkenhead. In conjunction with the Gas Dept. of the Birkenhead Corporation he has staged two display windows—one at his kinema and the other at the department's showrooms in the main shopping centre—with scenes representative of the film.

In his own window he has fitted out a drawing-room, furniture for which has been supplied by a local firm, Beverley's, and by the Gas Dept. In the other window there is the model of a woman inspecting gas-fires. A large card reads: "Use gas and become a woman of leisure. The Gas Dept. will be pleased to show you its attractive designs and advise in your selection. You will then have time to visit the Scala and see George Arliss in 'The Working Man,' showing all the week."

MANCHESTER COMPETITION

Exploits "Big Picture Parade"

For the inauguration of the A.B.C. Big Picture Parade at La Scala, Manchester, C. H. Cox arranged a competition, in which patrons were invited to write on a postcard the answer to the following question: "Which of the four super attractions, 'The Sign of the Cross,' 'Forty-Second Street,' 'Cynara,' and 'The Kid from Spain,' you preferred, and why?"

The judging of the competition was undertaken by "Mirena," of the Manchester *Evening Chronicle*. Fifty prizes were presented by local traders, and these displayed in a vacant shop window adjacent to the theatre, attracted a great deal of attention.

CROYDON'S GIFT DAY

Davis Theatre Anniversary

For the fifth year in succession, December 18 is to be a Red Letter day for the patrons of the Davis Theatre, Croydon. The day marks the actual anniversary of the opening, but, contrary to the usual custom when the celebrant is the recipient of gifts, the theatre reverses the principle and everyone who visits the house on the occasion will receive a present.

A competition is held in which the patrons are invited to guess the number of paid admissions on the day. The Davis directorate are fortunate enough to secure the co-operation of local shopkeepers in this effort, and numerous valuable prizes are donated for distribution.

H. A. Arnold, the indefatigable publicity manager, shines in this respect by enlisting, and arranging tie-ups with the shops. Window displays advertise the event, and the theatre returns the compliment by slides on the screen. The prize for the successful competitor is a 1934 Ford motor-car. There are numerous other prizes of high value.

THE MONSTER AT CHATHAM

Taking advantage of the publicity in the national Press recently about the sea monster alleged to have been seen at Loch Ness, Herbert E. Webster erected a board in front of the Empire, Chatham, 10 ft. by 8 ft., on which was depicted a typical mythical denizen of the sea, complete with Scotch kilt, glengarry and Harry Lauder stick. Across the top was "Something New," followed by "We cannot say if the Loch Ness Monster really exists, but——," then, lower down, "You can prove for yourself that our Monster New Policy does." At the foot was, "The Spice of Life—Variety."

The display was completed by the Monster carrying under his "arm" a stock weekly house organ giving details of the Empire's programme of variety—a new feature just inaugurated.

Street stunt by C. Crathorn for THE KID FROM SPAIN (U.A.), at the Grand, Tamworth

TIE-UPS WITH PIGS AND BULLS

PUBLICISES TAMWORTH SHOWS

WHEN he was screening "Summer Lightning," Chas. Crathorn, manager of the Grand, Tamworth, tied up with a local pork butcher to give a special window display on quite novel angles. A large head cut-out of Ralph Lynn was made, whilst opposite this was a replica of a life-sized pig standing upon its hind legs by a sty, on which was a poster affixed announcing "Summer Lightning." "Shop here and save money, then visit the Grand Theatre, Tamworth, and see Ralph Lynn save his bacon in the latest entertainment, 'Summer Lightning.'"

His latest stunt was in connection with the showing of "The Kid from Spain," for which he arranged at local dance halls burlesque tango competitions, competitions in which prizes were awarded for the best impression of "The Kid from Spain," whilst at each function there arrived straight from the Grand Theatre a most ferocious bull led by a matador in full dress, who gave special short burlesque cabaret displays.

Friends,—

BUT HAD NEVER MET.

Two managers, being introduced last week to each other by a fellow-manager, surprised each other by remarking that they were already friends, although they had never met.

The explanation was to be found in the fact that they were both readers of the "Kine."

At varying times the names of one or the other had appeared in the Showmanship pages, and thus each felt the other to be a friend.

How many of your managerial colleagues do you know through the "Kine."?

REGAL, WIMBLEDON

Displays by A. Coltman

As so much has been written by kinema architects on the subject of publicity and its disfiguring effect, it is interesting to learn that the publicity display at the Regal, Wimbledon, has been carried out by A. Coltman and Co., Ltd., of Hounslow, in consultation with the architect, Robert Cromie, F.R.I.B.A., and the decorators, Mollo and Egan.

Publicity, that "bone" of contention, has been divided between the architect with his "curse this publicity," and the manager's "must make the place pay" so successfully that while a very effective display has been planned the architecture and decorations have in no way suffered.

"BITTER SWEET" BOOST

Staffs in Period Costumes

Considerable interest was aroused at the screening of "Bitter Sweet" (U.A.) at the Blue Halls, Edgware Road, W.2, by members of the staff appearing in the costume worn by artistes in the picture. These were obtained by Elvan S. Shaw, the assistant manager and publicity chief of the kinema, from Herbert Wilcox, the director of "Bitter Sweet." In the colourful old-time dresses the staff looked most attractive and as a result much valuable word of mouth publicity was secured.

In addition to this, Elvan Shaw distinguished himself with a number of clever tie-ups and displays. The co-operation of a local clock dealer was secured and in return for a window boost a display was arranged in the vestibule with a clock and a notice, "This is the time to see 'Bitter Sweet.'" A model of the café set in the film was staged in the New Issue Record Co., of Edgware Road, W., and claimed the attention of crowds of shoppers who frequent the thoroughfare.

Another tie-up was effected with Nestle Chocolate, who supplied boxes of chocolates with covers carrying the picture of Anna Neagle.

When showing "The Lost Chord," Mr. Shaw arranged an effective prologue with Miss Edna Margurite as the soloist. Originally the artist was booked for one day, but she sang with such great success that she was retained for the whole week. Miss Margurite, who appeared in "Wild Violets" at Drury Lane Theatre, has figured in several films.

AROUND THE LONDON HALLS

Hidden Talent Competition Popular on G.B. Circuit

CLAPHAM BIRTHDAY WEEK

SOUTH LONDON has a feast of competitions this week, particularly in the Gaumont-British houses. I have come across no fewer than five houses in comparatively close proximity that are promoting tests of skill. I use the expression "tests of skill" advisedly, as the form of competition, with the exception of one, is that time-honoured "hidden talent" idea.

The houses concerned in finding stage—or maybe film—"stars" are the Kennington Theatre, the Deptford Broadway, the Sydenham Rink, and the Old Kent Road Picture House. At the Peckham Tower Kinema patrons are invited to place in order of merit the artists who are appearing in a stage show. In this instance the artists are all well-known broadcasting entertainers.

The Peckham idea is linked up with the local Press—the editor holding a list of "placings," and the prizes awarded according to who gives the nearest order of merit.

The latest "stunting" is another evidence of the mass movement by the P.C.T.-G.B. circuit. It will be recalled that recently a beauty contest was run in some 15 or 20 houses. I understand it is the intention to continue the idea of stunts—there is no other more fitting expression!—applicable to a number of kinemas.

This seems either an admission of paucity of ideas, or else it is more profitable to run competitions of a similar character at the same time in a number of houses. But spare a thought for the resident manager who must spend many a sleepless night thinking how to "put over" old things for new, and to go "one better" than his colleague up the road running the same stunt.

Birthday Week at Clapham Junction

The date of its initial opening being lost in antiquity did not deter Maurice Cheepen, of the Clapham Junction Grand Theatre, now run as a kine.-variety house, from duly celebrating a Birthday Week there.

In conformity with its policy of good films and strong variety, the programme included "the best thing of the week." The stage side occupied nearly an hour, supported by a double-feature film programme.

A particularly fine stage setting was arranged for the variety. The main idea was a fan, spread outwards. The members of the orchestra were grouped in each section of the fan, and the artists made their entrance from a miniature birthday card. The gaiety of the occasion was maintained by the display of innumerable coloured lights, and a variety programme featuring festive numbers.

"The Vampire Bat" (P.D.C.) was one of the films being shown, and to publicise the picture, Maurice Cheepen had on show, in the vestibule, a real live vampire bat. Housed in a cage, it attracted great attention, and certainly its odd appearance provided the right atmosphere! It should be added, however, that this original publicity was invoked the week previous to the showing of the film, and did not therefore intrude on the note of gaiety for the birthday celebrations.

Incidentally, I came across the wierd looking animal at the Dominion, Hounslow, and at the Popular Pavilion. It must be almost a film "fan"!

Barnes Changes

The Ranelagh Kinema, Barnes, has been acquired by Saville Pledger and Robert Fisher, who have already shown tangible evidence of their ownership.

An entirely new decorative scheme has been introduced for the café, the lighting in the auditorium and corridors has been rearranged, and the front of the house is being lighted by the neon system.

The strip lighting will outline the building, and a fan design will surmount the top of the kinema. The work is being carried out by Electroluminations, Ltd.

Several other improvements are contemplated, including the possible introduction of variety, and a small orchestra. The Ranelagh is somewhat unusual, as the seating accommodation is on a first floor level, with a small balcony at the rear.

Leyton Enterprise

One is always assured when visiting the Savoy, Leyton, that Geoff. Cohen, the manager, will be found engrossed on some publicity stunt or other. The Savoy manager has hit on several original ideas, both in lay-outs and attractive displays, either in the local Press or in posters.

Resting on his laurels in this respect, Mr. Cohen, when I saw him, was concentrating his efforts on arranging a "do-as-you please" competition. He had succeeded in effecting tie-ups with local shopkeepers for the prizes. There were nearly a hundred entries for the competition; several of the competitors being would-be Greta Garbos and Charlie Chaplins and Al Jolsons.

"Channel Crossing" at Hammersmith

For the exploitation of "Channel Crossing" (G.B.D.) at the Gaumont Palace, Hammersmith, "Dick" Read, the general manager, had an appropriate vestibule display featuring liners, big boats, and vessels. They were arranged in illuminated panels, in silhouette form. The designs were primarily comprised of cut-outs, but the subtle lighting and clever arrangement of the displays, gave them a realistic effect.

The Palace manager has a flair for the use of lighting effects in setting off his publicity to the best advantage. On either side of the entrance to the auditorium are illuminated panels, and the easels in and around the vestibule are invariably picked up by a 'pin" spot.

Business at Bermondsey

One hears so much about the rotten state of business these days that it is a pleasant relief to come across an exhibitor who is able to report that he is getting along reasonably well.

Particularly is this the case in a working-class district like Bermondsey, where, last week, I had a chat with Manager Harry Reeves, of the New Grand.

Mr. Reeves started, when 23 years of age, at the Gaiety, Clydebank, Glasgow, and has since held positions at the Theatre Royal, Ilkeston; the Empire, Long Eaton, the Silver Cinema, Shepherd's Bush, and, as owner-manager of touring theatrical companies, has had 17 years of experience in the entertainment business.

The Grand is an old-established hall of moderate capacity surrounded by a ring of supers all engaged in intensive competition against one another. He is not, therefore, in a favourable position to compete with them on their own terms, but by presenting the best films obtainable and attending closely to the personal comfort of his patrons he manages to keep his end up.

A Personality at Peckham

When I looked in at the Tower Annexe, Peckham, recently I was met by a spruce young man who answered to the name of Sparrow. "Any relation to Reg. S.?" I enquired, and he admitted that that famous personality (who is now making show history at Lewisham, not far away) is his father. That being the case, I expected some ripe wisdom from Mr. Sparrow, Junior (who has been at the annexe about a year after holding similar posts, over a period of 12 years or so, at such halls as the Balham Pavilion). And I was not disappointed.

He expressed the view that it is no longer possible to "kid" the general public with exaggerated advertising. The man in the street reads his Press reviews of the films and often knows more about the pictures than the exhibitor himself. That being so, there is little the showman can do which will adequately counteract the effect of an adverse report by one of the national Press critics.

These opinions, however, do not prevent Mr. Sparrow carrying on with a suitable amount of day-to-day advertising to ensure that Peckham folk know what he is showing.

The usual collection is being taken at the Annexe for a great children's treat which is to be held at the Tower at Christmas. In this matter Mr. Sparrow is co-operating with Mr. Manley, at the Tower.

LONDONER.

East Ham Corporation has granted an application to open the Carlton Cinema on Saturday morning, December 23, for the annual children's treat.

Stuart Davis, the Mayoress of Croydon, Miss Anna Neagle, the Mayor of Croydon, Herbert Wilcox and Captain Alfred Davis at the Davis Theatre, Croydon, during the screening of BITTER SWEET (U.A.)

FOR BOX-OFFICE PROMOTION

you want new ideas!

come to Cinema Signs

new advertising ideas

new selling ideas

new thought & action

now being supplied to many Exhibitors of repute throughout the land

ADDRESS:

CINEMA SIGNS LTD.

147 WARDOUR ST., W.1

PHONE: GERRARD 1416

AROUSING CURIOSITY IN BIRMINGHAM

Novel Ideas for Introducing "The White Sister"

FRANK RIEGO, manager of the Plaza Cinema, Erdington, Birmingham, has arranged some telling exploitation stunts for his film programmes of late, in which he has used to full advantage his foyer, front of house, and the local schools. For the screening of "White Sister" (M-G-M), he played upon curiosity angle, having around the foyer a number of large head cut-outs of a nun in white, below which was the teaser announcement, "Have you seen her?" and on another "Do you know where she is?" During the actual period of showing, beneath these heads were announcements, "The White Sister is here, and will entertain you at special afternoon and evening sessions," and across the foyer, suspended with fine wire, were glitter letters 2 ft. deep announcing the film title.

For "Oliver Twist" (Pathé), he concentrated upon the schools, sending out personal letters furnishing complete details of this film to the schoolmasters and teachers around a wide area. As the result of this, well over 1,500 school children attended a special matinee of the picture.

To exploit "Adorable" (Fox) F. Riego had a special built-up display on a massive oval, on which was painted a scene to represent a garret, in front of which was Janet Gaynor in the act of practising a dance. Below this was the film title executed in 2-ft. deep letters finished in glitter. This was arranged at a vantage point in the foyer during the week prior to screening, and removed to the front of house during the time of showing and illuminated by spotlight.

For the screening of "Rasputin, the Mad Monk" (M-G-M.), another built-up setting to Mr. Riego's own design was arranged; this took the form of a large shield, in the front of which was an eagle with outstretched wings, on which was affixed large cut-out heads of the Barrymores, which stood out and compelled attention. Whilst in the foyer, this was illuminated by means of coloured spotlights, and when placed on the front of the house was fully floodlit, and attracted a considerable amount of attention and mouth-to-mouth publicity.

DUNDEE SHOWMAN'S CLAIM

Originator of Tableau Used for "The Lost Chord"

THE authorship of a clever presentation that has been described by a *Kine.* contributor, Cyril Sylvester, in an article in the *Kine.* of November 9 to Wilson Speakman, is being challenged by Victor Hamilton, of the Kinnaird, Dundee.

The tableau, which, briefly, consisted of the throwing on the screen of a slide of the interior of a church; a nun praying in the church; the playing of "Ave Maria" on a gramophone record to give the effect of its being sung by the nun, and the accompaniment, wherever possible, of the record by the kinema organ. Then the article states: "The brains behind this tableau is Wilson Speakman. I understand he designed the whole thing. . . ."

Victor Hamilton told the *Kine.* representative at Dundee that he desired to correct Mr. Sylvester, and point out that he had some time before staged an identical tableau at the Kinnaird Picture House, Dundee, for two weeks, although it was for a different film.

Mr. Hamilton points out that during the week commencing August 14 this tableau was staged at the Kinnaird, Dundee, as advance publicity for "The White Sister," and the following week was repeated as a prologue to the film itself. In case anyone might doubt this claim, Mr. Hamilton further points out that this tableau was fully described in the *Kine.* of August 31, and he also claims that the description given on the date was the first description ever published of such a tableau.

In view of the fact that this tableau was first staged in Dundee, Mr. Hamilton claims that Mr. Speakman cannot be described as being the originator of this "outstanding example of showmanship."

[As a matter of fact, neither Mr. Speakman nor Mr. Hamilton can justly claim the authorship of this particular form of presentation, which has been a favourite in one form or another with showmen for a number of years. A similar show, but possibly with more elaborate trimmings, was staged at the Regal, Marble Arch, by Bill Pepper, who certainly then made no claim of the originality of the basic idea. Mr. Sylvester was primarily concerned in his article with the lighting of the set.—EDITOR, Showmanship Section.]

Swindon Manager-Artist

In J. T. Browne, the Rink Cinema, Swindon, has a manager of varied capabilities. He has made a hobby of poster designing and does much of his own hand-painted poster work.

Some of his lobby displays are most striking and to exploit "A Bedtime Story" (Paramount) he has constructed in the vestibule a model of a bedroom, complete in all details. The occupants of the two beds are in a sitting position and above is the slogan: "They can't sleep when Maurice Chevalier tells them a bedtime story."

SHRIEKING FOR FUN CONTEST

A. HARRISON'S NOVELTY TURNS "CLEAN-UP"

Albert A. Harrison, of the Delicia, Gosta Green, Birmingham, has put over two novel exploitation schemes during the past week in connection with the showing of "Cleaning Up" and "The Shriek in the Night." For the former he engaged half a dozen men who, attired in white coats, visited the roads around the kinema with large brooms and assisted the corporation in sweeping the roads. On their coats was painted, "'Cleaning Up,' at the Delicia, to-day," and similar phrases. During the time that patrons were entering the kinema the cleaners were paraded outside the hall with their brooms over their shoulders, causing much humour and comment.

For the latter picture he arranged another of his unusual competitions; this time he organised a "Shrieking competition," and offered prizes to the three girls who could scream the loudest from the stage on Friday night, December 1, at 8.30. "This," he said, "is required to find who 'shrieked in the Night," which is screened at the Delicia on Monday. Finally—Come and test your lungs." There were a good number of entries, says Manager Harrison, and "Oh, boy, how the girls shrieked and the audience laughed—it was as good as a cabaret turn."

KELBURNE, PAISLEY

Attractive Souvenir Programme

The souvenir brochure published for the new Kelburne Cinema, Paisley, by Kempsell's Advertising Service, of 163, Lope Street, Glasgow, is a most interesting and attractive production. It is contained in a cover of striking design in two colours, yellow and black. The interior is printed in brown on buff paper.

The pages, which are well laid out, include an introduction, an architect's description of the building, a full list of the kinema's facilities and the forthcoming attractions. Another feature well worth noting is the three pages under the heading of "The Men Who Built and Equipped the Kelburne," these pages give a description of the work carried out by the contractors.

In the report of F. J. Studd's special organ exploitation as reviewed on page 54 of our issue of November 23, owing to a typographical error Eric Spruce, the Beaufort organist, is referred to as Eric Surrike. This should, of course, have been Eric Spruce, as is the case later in the report.

Exploiting "The Picture Snatcher"

This striking window display was staged by Louis Lewis to focus the attention of Manchesterians on the screening of THE PICTURE SNATCHER (Warner) at the Theatre Royal

THEATRE DECORATIONS FURNISHINGS AND STAGE EQUIPMENT
SEND FOR QUOTATIONS TO:
F.H. CARPENTER & SON, LTD.
1, STANHOPE STREET, LONDON, N.W.1.
'Phone: MUSEUM 9730.

Kinemas Planned

SOUTHGATE SITE FOR KINEMA

EAST GRINSTEAD PLANS READY

SOUTHGATE CORPORATION has received an application from T. Woolnough to erect a kinema on land part of which is scheduled for shops and part for residential purposes, situated in Bourne Hill at the junction of Wynchgate, N.14.

Another East Grinstead Kinema

Plans are to be submitted to East Grinstead Council for a new kinema for Messrs. Lethcey and Christopher, the owners of the Whitehall Palace, in the same town. The architect is F. Edward Jones, F.R.I.B.A., of 26, Gloucester Mansions, Cambridge Circus, W.C.2.

Edmonton Reconstruction

The Alcazar, Edmonton, is being reconstructed and refurnished by George Coles, F.R.I.B.A.. The plans include the introduction of a new facade, new stalls floor, stage, and the provision of dressing-room accommodation. Work will be started immediately. The general contractors are Darby and Sons, of Leyton, and the consulting engineer J. Elvey.

Chelmsford Improvement

Plans have been prepared by Harold Alexander, A.R.I.B.A., for the rebuilding of the Select Kinema, Chelmsford. The new building will seat 1,100 persons, and there will be a striking and up-to-date new entrance and foyer. A balcony will be added to the interior accommodation.

Kilmarnock and Paisley Schemes

Contracts are now being settled in connection with the new kinema at Paisley and the reconstruction of the kinema at Kilmarnock.

The steelwork in both cases will be erected by Redpath, Brown and Co., of 19, Waterloo Street, Glasgow, C.2. The main contractors are the Scottish Construction Co., 154, West Regent Street, Glasgow.

Both schemes are for Associated British Cinemas, of 30, Golden Square, W.1.

The seating capacity of the reconstructed Kilmarnock Theatre will be 1,900.

Kenton, Middlesex

Plans have been approved by the local authority for the construction of a kinema at Kenton, Middlesex. The sponsors of the scheme are Cinema Service, Cornhill House, Bennetts Hill, Birmingham, and the house will form another link in the Odeon chain of kinemas. George Coles, F.R.I.B.A., 30, Craven Street, Strand, W.C.2, is the architect.

Glasgow Plans

Glasgow Corporation has passed plans for the erection of a kinema in Blairgowrie Road for John C. M'Kellar, Ltd., and a kinema in Paisley Road West for James Hay.

Architect for Bangor Kinema

Rees and Holt, FF.R.I.B.A., of 64, Rodney Street, Liverpool, are the architects for a new kinema at Bangor. Quantities are in course of preparation.

INDEPENDENT PLANT

Petter's Orpington Installation

The independent electric generating plant in use at the Commodore Cinema, Orpington, which was opened on Monday, employs two single-cylinder Petter Atomic Diesel engines, each of 36 b.h.p. running at 500 r.p.m. They are arranged with extension shafts and outboard bearings for belt drive to the generators.

The engines operate on the two-stroke cycle, and start directly from cold by the use of compressed air. The air is supplied by a Reaval compressor, which is belted to a Petter universal engine of 2 b.h.p. and is stored in air receivers at 350 lb. sq. in.

The exhaust is piped outside the engine-room to a concrete pit in the ground, from whence it is taken to the atmosphere by a vertical pipe. Each engine has a separate system.

Two cooling water tanks are provided for each engine and the water is circulated by centrifugal pumps belted to the main engines.

A semi-rotary hand-pump transfers the fuel from the storage tank to daily service tanks in the engine-room.

HAT HOLDER PATENT

The attention of accessory manufacturers is drawn to an advertisement inviting tenders for patent 342833 covering a hat-holding device for kinema seats and the manufacturing plant.

Under the title of the Crosby hat-holder, the device has already been installed in many theatres. It is cheap, efficient and simple to fix. The owner of the patent is seeking financial assistance and practical co-operation in order to manufacture in the quantities which inquiries suggest will be required.

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."

A MIXED GRILL OF FAMOUS COMPOSERS

Comedy and Romance in Releases for January 15, 1934

COMPILED BY A. W. OWEN

COMEDY and romance predominate again in this week's list of releases. Moya's "Song of Songs" is chosen for "The Song You Gave Me," but as the story is Viennese any Strauss valse or selection is suitable.

Two pot-pourri of modern dance numbers are detailed for "Mama Loves Papa" and "It's a Boy."

Although "Up to the Neck" is a comedy film, its atmosphere is more that of the light opera stage, and this is the reason for choosing the bright "Coppelia" ballet music of Delibes for its introductory interlude.

"Mayfair Girl" is told in a Society hectic atmosphere and the Monti Czardas is typical of the music played in such surroundings, especially if the Tzigane orchestral record is used.

The racing comedy drama, "Don't Bet on Love," has several thrilling racing scenes and the "Allegro" gallop movement of "Pique Dame" Overture played right up to a fast tempo should make a satisfactory introduction.

A very human story of country life is unfolded in "The Stranger's Return" and the "Romance" from Percy Fletcher's Suite, "Woodland Pictures," is, I hope, perfect in atmosphere.

Wagner's "Forest Murmurs" from "Siegfried" and a silent "Appassionato" entr'acte should serve well for the two heavy dramatic films, "Man of the Forest" and "Heroes for Sale."

"THE STRANGER'S RETURN" (M-G-M)

CERT. U. 7,870 ft. Reg. No. F.9067. Reviewed in *Kine*, August 17, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Lionel Barrymore, Miriam Hopkins, Franchot Tone, Stuart Erwin.
ATMOSPHERE.—A human drama, the story of people who love and live on the land.
ORCHESTRA.—"Woodland Pictures" Suite. P. Fletcher. (Boosey-Hawkes). No. 2 only, "Romance."
ORGAN.—As orchestra, with adaptation for either solo or synchronisation with record detailed for non-sync. from the orchestral piano-conductor copy.
NON-SYNC.—"Woodland Pictures" Suite. Fletcher. Recorded on Columbia D.19242 by the company's concert orchestra (special film catalogue record).
LIGHTING EFFECTS.—Blending of two shades of green, orange and purple in slow fading sequence.

"THE SONG YOU GAVE ME" (Wardour)

CERT. A. 7,550 ft. Reg. No. Br.9137. Reviewed in *Kine*, July 27, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bebe Daniels, Victor Varconi, Claude Hulbert.
ATMOSPHERE.—Viennese romantic comedy with many tuneful musical numbers played by Theodore Guitter and his Orchestra.
ORCHESTRA.—"Song of Songs," Moya (Chappell), played as an introductory entr'acte only; or any Viennese selection of Strauss valses.
ORGAN.—As orchestra, with adaptation either for solo or synchronised presentation with record as detailed below from the piano-conductor copy of above orchestration.
NON-SYNC.—"Song of Songs" (Moya), recorded on H.M.V. B.3808 by De Groot and his Orchestra, or sung by Derek Oldham (tenor) and recorded on H.M.V. B.4091.
LIGHTING EFFECTS.—Blending of rose pink, pale violet and blue in slow fading sequence.

"IT'S A BOY" (G.-B.D.)

CERT. A. 7,282 ft. Reg. No. Br.8927. Reviewed in *Kine*, June 22, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Leslie Henson, Albert Burdon, Edward Everett Horton.
ATMOSPHERE.—Farcical comedy adapted from the stage success.
ORCHESTRA.—Medley of up-to-date dance numbers, such as "I Live for Love" Valse, "Night and Day" Foxtrot and "Experiment" Foxtrot. (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-conductor parts of above orchestrations either for solo or synchronisation with records as detailed for non-sync. below.
NON-SYNC.—Medley of up-to-date numbers, such as "I Live for Love" Valse, recorded on H.M.V. B.6386 by Weber's Orchestra; "Night and Day" Foxtrot, recorded on H.M.V. B.6398 by Reisman's Orchestra; and "Experiment" Foxtrot, recorded on H.M.V. B.6408 by Noble's Orchestra.
LIGHTING EFFECTS.—Blending of the brightest colours in fading sequence.

"UP TO THE NECK" (U.A.)

CERT. U. 6,638 ft. Reg. No. Br.9105. Reviewed in *Kine*, August 24, 1933.
PUBLICITY.—One 48 sheet, one 12-sheet, two 6-sheets.
STAR.—Ralph Lynn.
ATMOSPHERE.—Farcical comedy; a story of a timid bank clerk who joins a dramatic school in the hope of becoming a film star.
ORCHESTRA.—"Coppelia" Ballet, Delibes. The valse movement (Tavan arr.). (Ricordi.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestral arrangement. Synchronisation may or may *not* be possible with the record detailed below for non-sync., as not having actually heard the recording, the arrangement used cannot be traced.
NON-SYNC.—"Coppelia" Ballet, Delibes, recorded on Columbia D.B.901 by Percy Pitt and the B.B.C. Orchestra (valse only, on Part 2).
LIGHTING EFFECTS.—Three shades of blue fading to pink (rose shade).

"HEROES FOR SALE" (First National)

CERT. A. 6,423 ft. Reg. No. F.8972. Reviewed in *Kine*, July 20, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Richard Barthelmess, Loretta Young, Aline MacMahon.
ATMOSPHERE.—Strong dramatic story of a fight against a miscarriage of justice during the war and the consequent lack of employment on post-war depression.
ORCHESTRA.—"Appassionata," Alix and Pouget, Dramatic Entr'acte (Keith Prowse), played as an introductory entr'acte only.
ORGAN.—As orchestra, using the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with the record as detailed below for non-sync.
NON-SYNC.—"Apassionata," Alix and Pouget, recorded on Columbia D.19256 (special film catalogue record) by the company's symphony orchestra, presented as an introductory interlude only.
LIGHTING EFFECTS.—Blendings of deep tinted dramatic colours, concluding with deep crimson.

"MAMA LOVES PAPA" (Paramount)

CERT. A. 6,200 ft. Reg. No. F.9124. Reviewed in *Kine*, August 24, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet two 6-sheets.
STARS.—Charlie Ruggles, Mary Boland.
ATMOSPHERE.—Domestic farcical comedy, with a hint of psychology and homely sentiment.
ORCHESTRA.—Medley of modern dance music—such as "On the Other Side of Lovers' Lane" Foxtrot; "We'll Find the Sunny Side Together," Foxtrot; and "A Couple of Pals" (six-eight). (Peter Maurice).
ORGAN.—As orchestra, with adaptation from professional song copies for solo presentation and from piano-dance orchestral copy if synchronising with records as detailed for non-sync.
NON-SYNC.—"On the Other Side of Lovers' Lane" Foxtrot, recorded on H.M.V. B.6380 by Noble's Orchestra; "Roll Up the Carpet" on the same record; and "A Couple of Pals" (six-eight), number available before film issue; or any bright six-eight number.
LIGHTING EFFECTS.—Blending of the brightest colours in fading sequence.

"MAYFAIR GIRL" (Warner)

CERT. A. 6,076 ft. Reg. No. Br.9166. Reviewed in *Kine*, August 24, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Sally Blane, John Stuart.
ATMOSPHERE.—Society murder drama, an exposé of London's Smart Set in novelettish form.
ORCHESTRA.—"Czardas No. 1," Monti. (Boosey-Hawkes. Violin solo with orchestral accompaniment.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration and synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Czardas No. 1," Monti, recorded on

(Continued at foot of next column.)

Christie organs' stand at the Home and Industrial Cine Exhibition at Dorland Hall, Regent Street

Solo Organ Interludes—No. XXIII

AND THEY ALL WENT INTO THE ARK

Frank Newman's Rugby Skit

Organ: Christie Three Manual

EVERY kinema organist will welcome this clever interlude sent to me this week by Frank Newman, F.R.C.O., solo organist at the Plaza, Rugby.

I shall not forget my last visit to this first-class provincial theatre, where everything is run on lines that more than one West End kinema might with advantage copy.

The organ is one of the best, if not *the* best the Christie Unit Organ Co. have built, and the theatre acoustics are excellent and the position of the chambers and console everything to be desired.

It may be news to some that his first broadcast from Birmingham was in 1927 and the series lasted till the end of 1930. After an interval, recitals were resumed in 1931-2-3 and now transferred to Rugby, with continued success. The interludes presented at the Plaza are all built on a solid musical foundation, which, added to a remarkable technique and an *uncanny* memory, plus that element of quiet yet effective showmanship, spell continued and certain attraction for the regular patrons of this theatre. Frank Newman takes a keen interest in the work of the Incorporated Society of Music, and when in London served on the Committee.

By some unaccountable means, Eric Spruce, organist of the Beaufort, Coleshill Road, Birmingham, was given a wrong surname on page 54 of the November 23 *Kine*. He, with Johnson Lewis at the piano, conducted a successful broadcast from the Beaufort a week ago, which was greatly enjoyed.

"Noah's Ark"

Slide No.	Wording of Slide.	Music Played.
1	Noah's Ark	"Dancing Animal Crackers."
2	Ladies and Gentlemen,—You all know how the animals went into the Ark—two by two.	Do. This is recorded by Sandy Macpherson on H.M.V. B.3263. Buy the record and learn the number as I did!
3	Well, I'm going to fetch the animals out (in music), one at a time! The piece I am playing now by way of introduction is called "Dancing Animal Crackers."	Do.
4	A Russian composer once wrote a piece called "The Song of the Flea"! (And, by the way, I've often wondered if there *were* only *two* of them in the Ark!)	Do.
5	Having never been fortunate enough to hear a flea *sing*, I am going to play you the "Grasshopper's Dance!"	"Grasshopper's Dance." Bucalossi. (Hawkes.)
6	Here is a lovely song by Schubert: "Hark, hark, the lark at Heav'ns gate sings."	From "Lilac Time." Sel. (Chappell.)
7	Returning to the insect world, I regret that I know of no tune about the CRICKET! Far from being STUMPED however—(I'm not even CAUGHT OUT)—I will play the Waltz by Strauss called THE BAT!	Waltz: "Der Fledermaus." Strauss. (Hawkes.)
8	If I get RUN in for playing it, you'll have to BAIL me out! ...	Do.
9	Here is that friend of man's—the DOG	"Whistler and his Dog."
10	Which naturally makes us think of the CAT	"She didn't say 'Yes'" (from "The Cat and the Fiddle").
11	Although this may probably give you the HUMP—this tune is called "Riding on a Camel in the Desert."	"Riding on a Camel in the Desert."
12	Words of "Riding on a Camel"	Play song chorus with "Eastern effects."
13	Do.	Do.
14	Butterflies have always been a source of inspiration to musicians...	"Dancing Butterfly."
15	This is the CUCKOO Waltz	"Cuckoo Waltz."
16	What could be more lovely than this graceful piece by Saint-Saens—"THE SWAN"?	"The Swan" (Le Cygne).
17	Quite a different kind of bird—the parrot! This song is called "The Interfering Parrot" (from "The Geisha")	Play song.
18	I'll bet those two parrots in the Ark led poor old man Noah a pretty dance.	Do.
19	As I know of nothing in music about the giraffe, hippopotamus, ring-tailed baboon, three-toed sloth, or LYNX (either "missing" or "cuff"), I'll play you the "Teddy Bears' Picnic."	"Teddy Bears' Picnic."
20	As we commenced with the GRASSHOPPER—so I think we should end with the ELEPHANT, the GIANT of the animal world—so here is the "MARCH OF THE GIANTS."	March of the Giants. Finck. (Hawkes.)

Parisian Preferences

A Letter from the Gaumont-Palace Organist

THE Gaumont Palace in Paris possesses a large four-manual Christie organ, and this is played by G. T. Desserre, who, in the letter printed below, gives an account of the music which his Parisian patrons appreciate most:—

All the successful and delightful melodies, both old and new ("Lullaby of the Leaves," "Please," "Stormy Weather," etc.), as well as some already *passees*—"Just a Memory," "Carolina Moon," etc.

Lately I have taken up the old American waltz, "Missouri," and have been surprised at the success it obtained.

My greatest success, however, was scored when I presented to the public "Some Favourites of Before the War," which was retrospective of celebrated songs which appeared between 1906 and 1913. The console, inundated with light, slowly rose, while I improvised on a "rhythme lent."

The series commenced with "La Valse Brune," by Krier, and created by Dalbert. This tune was hummed by everybody in 1910.

Next, a composition of Vincent Scotto, "La Tonkinoise," created by Polin in 1906 and revived by Josephine Baker at the Casino de Paris in 1930, gave me the opportunity to amuse my audience with a combination of strings 16 feet and 2 feet, twelfth and tierce, with occasional passages on the xylophone and twelfth.

"Sous les Ponts de Paris" ("Under the Bridges of Paris"), by the same composer, this was an immense success in 1913.

"Reviens" ("Come Back"), by Christiné, and created by the celebrated Fragson, completed this series. I had already played this composition as a special interlude at an earlier date featuring the melody which is delightful.

I obtained a ravishing effect by introducing a tolling bell at regular intervals, which created the impression of a "Passion Bell" replying to the cry of a suppliant "Come Back."

I closed the interlude with a pp combination and a muffled bell far away.

I was well applauded when I presented for the first time in France on the organ the "Rhapsody in Blue" at the Olympia of Paris in 1931.

I beg you to thank your English readers for the support which they have accorded to my colleagues on your side of the Channel, for whom I reserve my deepest admiration.

G. T. DESSERRE.

Mons. Desserre was born at Dieppe (Normandy) in 1907, and at the age of ten commenced to study harmony and counterpoint.

In 1925 he became a pupil of Marcel Dupré for two years, of which one at the Paris Conservatory during the time made ends meet as pianist in a kinema.

It was at New York that he had the opportunity of playing for the first time on a unit organ (Wurlitzer) and eagerly listened to the solos of Jesse Crawford at the Paramount, New York.

In January, 1930, he returned to France and became organist at the Church of Sacré-Coeur of Montmartre (Paris) and a few months later made his debut as a kinema organist at the Olympia, Paris. In April of 1932 he was appointed organist at the Gaumont Palace (14-unit Christie).

Since October, 1932, he has broadcasted through the Radio Paris every Wednesday.

Columbia D.B.5290 by Yvonne Curti (violin solo) or on H.M.V. B.3918 by Rode's Tzigane Orchestra.
LIGHTING EFFECTS.—Blendings of violet, amber and deep crimson in fading sequence.

"DON'T BET ON LOVE" (Universal)

CERT. U. 5,561 ft. Reg. No. F.9055. Reviewed in *Kine*, August 10, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Lew Ayres, Ginger Rogers.
ATMOSPHERE.—Racing comedy drama which is a lesson on the folly of gambling.
ORCHESTRA.—"Pique Dame" Overture, Suppé. The final "Allegro" movement only, played as an introductory interlude, with the last chords synchronising with the screening of the first main title of the film. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy, any edition, for solo presentation, but using the piano-conductor copy of the above orchestration if synchronising with the record as detailed below for non-sync
NON-SYNC.—"Pique Dame" Overture, Suppé. Final "Allegro" movement only (Part 2 of record), recorded by Sir Dan Godfrey and the Bournemouth Municipal Orchestra on Columbia D.B.9496.
LIGHTING EFFECTS.—Blendings of the brightest colours in rapid sequence.

"MAN OF THE FOREST" (Paramount)

CERT. A. 5,560 ft. Reg. No. F.9094. Reviewed in *Kine*, August 17, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Randolph Scott, Buster Crabbe
ATMOSPHERE.—A characteristic Zane Grey Western romantic drama, played out in picturesque mountain and forest country.
ORCHESTRA.—"Forest Murmurs," from Act 2 of Wagner's "Siegfried." (Chester.)
ORGAN.—As orchestra, with adaptation from the vocal-piano score of the Opera (Act 2), which will synchronise with the record detailed below for non-sync.
NON-SYNC.—"Forest Murmurs," from Act 2 of Wagner's "Siegfried," recorded on Columbia L.B.2014 by Von Hoesslin and the Bayreuth Festival Orchestra.
LIGHTING EFFECTS.—Blending of deep blue, fading to lighter tints, violet, light and medium shades and amber.

FOUNDATIONS FOR LIGHT MACHINERY

Precautions to be Taken in Bedding

(A paper delivered by B. Pontifex, A.M.I.M.E., at the meeting of the London Court of the Projectionists' Guild, held on Sunday, December 3, at the Forum, Villiers Street.)

THE first point in considering foundations is the weight of machinery; the second is the character of the motion, whether rotary or reciprocating, and if reciprocating whether horizontal or vertical; also whether the impulse on the piston is steady, as in a steam engine, or intermittent, such as a gas or Diesel engine.

The pressure of the foundation upon the sub-soil should not be greater than 1 ton per square foot; this may even have to be cut down to 5 cwt. per square foot, according to the nature of the engine and of the sub-soil.

Excavation and Shuttering

The first step is the excavation of the surface to a suitable depth; if any pipes are in the way, always get the person responsible for them to shift them, never move them yourself. If they should be damaged, one incurs considerable risks.

Strong shuttering must then be built up of 1 in. by 8 in. or 1½ in. by 9 in. timber, its inner measurements corresponding to the overall measurements of the concrete base, as given in the manufacturer's blue-print. This should be left about ½ in. below the finished level of the job. Mark off on this shuttering the centre lines of the machine-shaft and belt centres.

Then make a template for the holding-down bolts which are going to fix the machine. This may be of less substantial wood than the shuttering. This will rest upon the top of the shuttering, and will hold the fixing-down bolts in the position they will occupy. Line up this template with the centre lines already marked on the shuttering.

Concrete Work

It is advisable not to try to pour the concrete round the bolts, but to make up hollow boxes long enough to cover the length of the bolts, and large enough to cover the washers or plates on them.

The concrete mixture generally used is known as "six-to-one"—that is, four parts of clean broken stone, two of sand, and one of cement, all by volume. The quantity of materials should be more than of the concrete required; .92 cu. yd. of stone, .46 cu. yd. of sand, and ¼ cu. yd. of cement make up 1 cu. yd. of concrete; this may be taken as 1¼ yards of mixed sand and stone with 4 cwt. of Portland cement.

Take care that the aggregate is clean and free from clay or grass. Use preferably slow-setting cement, and mix sand and cement first dry, then mix with aggregate dry, then add clean water from a sprinkler.

Levelling

When the machine is in position over the foundation, take the greatest care in levelling it. Using pieces of thin sheet steel and steel wedges, level the machine accurately (using an engineer's level) and then grout underneath it with a very thin mixture, one of sand to one of cement. Pour this mixture into the holes where the foundation bolts are waiting for it. In 24 or 36 hours the grouting will have set hard and the bolts will be rigid. If the bolts are cast in the original foundation, they will probably go out of square, and will be difficult to square up again.

The next step is the final levelling, and then to fill in the foundations and finish off. To stop the grout running from under the engine, build up a wall of sand round it.

Preventing Transmission

It is often necessary to isolate a machine bed, to prevent the transmission of vibration. For this purpose, slag wool, felt, cork, sand, etc., may be used; all are equally good under special conditions. It may be necessary to put this packing in the hole before casting the concrete.

A small foundation may be cast in a separate box, which can be lowered on to the packing. In the case of an installation made in 1896 at the Brompton Hospital, excellent insulation was obtained by using two rows of sleepers, at right-angles, covered with tarred felt.

The Film in Industry

(Continued from page 45)

element of personality can be used to aid in the achievement of the desired effect.

Ease of Transport

Certain industrial processes may be of sufficient general interest to be shown in regular kinemas. Special possibilities, however, are opened up by the little 16 mm. talking film projector, which can be carried into any ordinary office or room, and put into operation with ease and freedom from fire risk at any desired moment. The machine can be carried from place to place in the back of a car, and anyone can learn to operate it in a few minutes. It can thus introduce into any place talking pictures of all phases of industrial activities, condensing into a few minutes processes that may have taken months to carry out, or illustrating products that could not be brought bodily into the presence of those interested to examine them.

This little machine, and the machine for making its reduced sized films, are products of several years of British research, carried out with confidence in the importance and utility of the special service that they can institute in the home entertainment, educational and industrial fields, and development is proceeding with the object of making the reproducer still more portable and adaptable.

The mechanical, optical, photographic, and acoustical problems associated with the reproducer and the film producer are matters to which a complete article might well be devoted, and those readers who have visited the engineering laboratory of the British Thomson-Houston Co., Ltd., at Rugby, will have had an opportunity of looking more closely at these aspects.

Talking films of any subjects can be made with relative ease and rapidity, and existing 35 mm. talking films (entertainment, instructional, and industrial) can be reduced with equal facility.

The 16 mm. film is printed upon non-inflammable stock; a ten-minute reel weighs only 15 oz. (packed for transit), and it occupies 38 cu. in. of space. The weight is 1/16th and the volume 1/10th as compared with a corresponding 35 mm. film, and these features greatly facilitate handling, storage and transit.

Explaining Industrial Products

Apart from the use of the talking film in the broad educational field, it can have a particular instructional or explanatory function in industry. For instance, complicated assemblies can be described in familiar terms, and be built up, piece by piece, before a large audience of persons who have to learn individually to carry out the process or to understand the mechanism in service. The operation of intricate machines can be explained by means of motion diagrams in a way unequalled by other methods.

For example, 16 mm. films have been made for a Government department, describing in detail the principles, construction, operation, upkeep, and repair of certain rather complicated apparatus manufactured for them. Very great care was taken to have this production as perfect as possible; every sentence in the explanatory matter was carefully considered, superfluous words were deleted, and the script was scrutinised and modified in collaboration with the authorities for whom it was produced.

Wherever a built-up motion diagram would help it was introduced. Clear intelligibility of diction, correct emphasis and comprehensive recapitulation at the end, were all taken care of, and there has thus been established a standardised explanation and instruction concerning that particular apparatus that can perpetuate accurate description and accepted procedure both in the factory and in service.

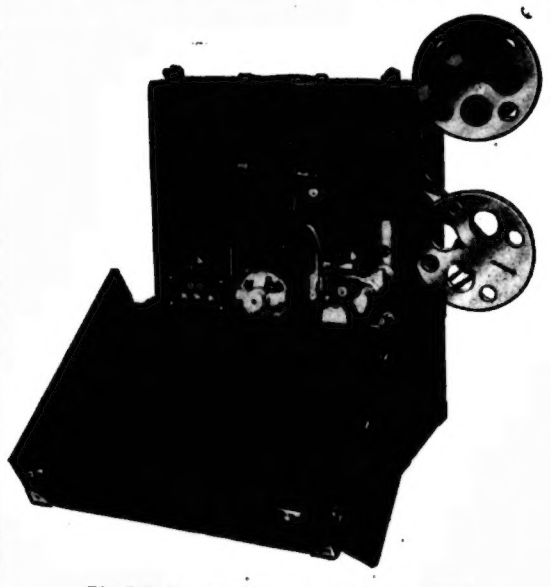
In employing the extraordinary revealing agency of the "slow-motion" methods of kine.-photography, and providing a correspondingly minute explanation, even some of those technically associated with the apparatus being described, obtained a more compact mental picture of its operation than they had formerly possessed.

Future Possibilities

There is, of course, no novelty in this careful treatment of the subject, it is the application of the method and the employment of the 16 mm. film for industrial purposes that it is desired to illustrate.

Reproducing machines for 16 mm. films have been supplied to authorities; they are, of course, easily portable, and the films are to be used to assist in the work of technical instructional units at various centres.

It may be that, in the not too distant future, individuals will be able to make their own 16 mm. talking films with a facility approaching that of making the little silent films.



The B.T.-H. portable projector (shown open)

Guild Aiming at Larger Membership

London Court Discusses Future Possibilities

THE first business meeting of the recently inaugurated London Court of the Projectionists' Guild (previous meetings ranking as headquarters meetings) was held at the Forum, Villiers Street, on Sunday, December 3, by courtesy of C. Wakeling. F. H. Woods, general secretary and London chairman, presided.

The first business was the election of a new member of the London committee, necessitated by the resignation of P. Pilgrim. W. Missen was elected to the vacancy.

Keener Spirit Needed

Mr. Woods in his address pointed out that, notwithstanding that the London Court was the origin of the Guild, and was the strongest numerically, there was not the same support and Guild spirit as in provincial Courts. It was suggested that an open meeting should be held, in the early part of the New Year, to which every projectionist in the Home Counties would be cordially invited. Mr. Woods hoped that every member would make a strong effort to increase membership.

At the suggestion of P. Pilgrim, Mr. Woods outlined the aims and policy of the Guild—to make the projectionist's job better than it is to-day, to maintain salaries, and to create a brotherly spirit among members. These aims were better achieved by the Guild constitution than they would be if the Guild were a trade union. Every member should instil the Guild spirit throughout his staff.

Sunday Opening Handicap

R. Gordon pointed out the difficulties caused by Sunday opening in regard to attendance of members. E. Trimmer suggested, in order to increase the attendance at business meetings, that the duration of such meetings should be limited. L. W. Thompson commented that if meetings started more punctually, they would be over sooner, and Mr. Woods promised that in future all meetings should be commenced to time, and members would be expected to be punctual.

A Point on Qualification

A. Southcott raised the question of reducing the four years' qualification period necessary for membership; it was pointed out, however, that this was a matter for the National Council, who already had it under consideration. A decision had been withheld owing to the complications which might ensue in regard to the meetings of the Conciliation Board, which were concerned only with chiefs and seconds. Mr. Woods hoped at the next meeting to give the results of the discussions of the Board. At the suggestion of P. Pilgrim, a motion was put and carried, asking the National Council immediately to consider the incorporation of all projection staff in the Guild.

A discussion followed on the responsibility of members accepting new positions, particularly with reference to newly opened halls, which it was found often opened with a competent Guild staff, who were afterwards replaced by cheaper men. The Council had decided that the only step would be to warn members of this tendency, and to advise them to make sure before taking such jobs that they were safeguarded, for example by a contract; although several members pointed out the difficulty or virtual impossibility of getting contracts.

Poor Equipment

Mr. Woods raised the point of the projectionist who, after starting a job, discovered that the equipment installed in his theatre was not efficient to put the job over; it was the duty of such projectionists, particularly if they were compelled to give up the job, to notify their local Court, in order that the exhibitor may be warned that a Guild man could not give 100 per cent. service with such equipment.

Certain provincial Courts had put forward a suggestion that a Benevolent Fund should be instituted. A resolution in favour was put and carried almost unanimously.

One or two members, including G. E. Lansdowne, complained of the short notice given of the meeting, which it was explained was due to the publication of the journal having been inadvertently delayed.

B. Pontifex, A.M.I.M.E., then delivered his paper on "Foundations for Light Machinery" (reported in column 1). At the conclusion, after several questions from members, a hearty vote of thanks was accorded.

A vote was then taken for the election of another member of the London Committee to the National Council, also necessitated by the resignation of P. Pilgrim. From a number of nominations, R. Gordon was elected by a large majority.

In Memory

Mr. Woods announced with regret that one of the Guild's earliest members, Pat O'Farrell, had passed away a fortnight previously. The Guild had sent a wreath, and was represented at the funeral. The Court stood in silence for a minute in memory of the late member.

HOLOPHANE AT HOME

AN ATTRACTIVE MATINEE

If the success of the Holophane At Home were ever in doubt, all such doubt must have been effectively dispelled by last week's function, for an audience of over fifty persons from all parts of the kingdom were definitely pleased with the discourse by R. Gillespie Williams on colour lighting, its simplicity and effectiveness when properly applied to simple stage settings.

Sixty minutes passed as fifteen while scene after scene was set and lit with a wonderful range of multi-colour combinations during dancing by an accomplished array of artistes.

To all those who know little of the uses of colour lighting as part of their scheme of entertainment, we do in all sincerity recommend a visit to the next Holophane At Home. An application to Elverton Street will bring a cordial welcome.

MICKEY MOUSE CHINA

A Novelty Line for Children

Paragon China, Ltd., Longton, Stoke-on-Trent, draw attention to a line of Mickey Mouse china cups, etc., for children, which might be exploited by kinema managements handling Mickey Mouse films.

The particular articles to which attention is drawn are a tea cup and saucer, a child's mug and a porringer. These are of good quality and have designs of Mickey Mouse with some of the witty sayings attributed to the well-known film figure burnt into the china.

Available just before Christmas, they would make useful gifts.

HEWITTIC EXPANSION

Notwithstanding the present extent of factory and office space now occupied, Hewittic find it impossible to deal with their expanding business without a further building, and are therefore now erecting another wing to provide new and better accommodation for secretarial staff and draughtsmen. They anticipate moving in early in January.

BRADFORD AND LEEDS MEETINGS

Lecture by Equipment Specialist

The usual fortnightly meeting of the Bradford Court of the Guild of Projectionists was held at the Alexandra Hotel, Bradford, last Sunday, when there was a good attendance. E. Shuttleworth was in the chair. Letters were read from headquarters regarding certain matters affecting the Bradford Court, and it was stated that they would be brought up at the next meeting of the General Council in London.

Another matter which would also be brought up would be the attitude of the Bradford Court to the Trade press. The resolution passed by the Bradford Court at the last meeting would receive attention.

Several offers of lectures were discussed, and the secretary was instructed to get into communication with the people concerned. The subject of a Guild dinner was again brought up, but it was thought that the time was inopportune for such an event at present, and that it should be left until into the New Year.

Lecture on Rectifiers

A very interesting lecture was given at the Tower Picture House, Leeds, on Sunday last, before the members of the Leeds Court of the Projectionists' Guild, by G. Henderson, A.M.I.E.E., of Bruce Peebles, Ltd., Edinburgh.

The subject was "Mercury Arc Rectifiers," and the lecturer dealt with all types of glass bulb rectifier very impartially.

H. Harland proposed a vote of thanks to Mr. Whincup, the manager of the Tower for his welcome co-operation in loaning his theatre for the lecture (incidentally the first lecture to be held in Leeds at which lantern slides have been permitted to be shown). This was heartily endorsed.

MAKE NO SLIP
USE ONLY
SHIP CARBONS

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

LONDON

DATE		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed.,	Dec. 6	The Pointing Finger	John Stuart	Radio	Phœnix	3
,,	6	Quiet, Please	———	Radio	Phœnix	3
,,	6	Ace of Aces	Richard Dix	Radio	Phœnix	8.45
,,	6	Rough on Rats	———	Radio	Phœnix	8.45
,,	7	Only Yesterday	John Boles	Universal	Phœnix	8.45
Thur.,	7	Horseplay	Slim Summerville	Universal	Phœnix	3
,,	7	Red Wagon	Charles Bickford	Wardour	Regal	11
,,	7	The Mad Game	Spencer Tracy	Fox	Own Theatre	11 & 3
,,	7	Hook and Ladder No. 1; Slander's Tongue.	———	Fox	Own Theatre	11 & 3
,,	8	Under Secret Orders	Donald Dillaway	Butchers	Phœnix	3
Fri.,	8	Out of Gas; Day Dreams; Sailors Take Care; Merry Old Soul.	———	Universal	Own Theatre	10.30
,,	9	L'Ordonnance	———	British Lion	Rialto	12 a.m
Sat.,	11	Happy	Stanley Lupino	Wardour	Phœnix	3
Mon.,	11	Our Noble Ancestors	———	Wardour	Phœnix	3
,,	12	From Headquarters	George Brent	Warner	Prince Edward	3
Tues.,	12	Face on the Bar Room Floor	Bramwell Fletcher	A.P.D.	Phœnix	11
,,	12	Jungle Pirate	———	A.P.D.	Phœnix	11
,,	13	Master of Men	———	Columbia	Phœnix	3
Wed.,	13	Medbury in the Orient; The Bill Poster.	———	Columbia	Phœnix	3
,,	13	The House on 56th Street	Kay Francis	Warner	Prince Edward	3
,,	13	The World Changes	Paul Muni	Warner	Prince Edward	8.45
,,	14	Before Midnight	———	Columbia	Phœnix	3
Thur.,	14	Fast Fingers; Roamin' Through the Roses.	———	Columbia	Phœnix	3
Mon.,	18	Aunt Sally	Cicely Courtneidge	G. B. Dis.	Prince Edward	8.45
Tues.,	19	In the Money	Arthur Hoyt	G. B. Dis.	Prince Edward	3
,,	19	The Constant Nymph	Brian Aherne	G. B. Dis.	Prince Edward	8.45

BRISTOL

Sun.,	Dec. 10	Only Yesterday	John Boles	Universal	Regent	6

BELFAST

Tues.,	Dec. 12	Too Much Harmony	Bing Crosby	Paramount	Imperial	11

BIRMINGHAM

Fri.,	Dec. 8	The Invisible Man	Claude Rains	Universal	West End	10.30
,,	8	Back Page	Peggy Shannon	P.D.C.	Forum	10.45
,,	8	Jury of the Jungle	Donald Cook	Columbia	Scala	11
,,	8	Cap'n Jericho	Richard Arlen	Paramount	Futurist	10.30
Mon.,	11	Day of Reckoning; Stanley	———	M-G-M	Scala	10.30
Tues.,	12	Crime on the Hill	Lewis Casson	Wardour	Forum	10.30
,,	12	Song of the Plough	Stewart Rome	M-G-M	Scala	10.30
,,	12	Ace of Aces	Richard Dix	Radio	Futurist	11
,,	12	Only Yesterday	John Boles	Universal	West End	10.30
Wed.,	13	Mannequin	Diana Beaumont	Radio	Futurist	11
,,	13	The Mad Game	Spencer Tracy	Fox	West End	10.45
Thur.,	14	Perils of Pauline	———	Universal	Futurist	10.30

CARDIFF

Fri.,	Dec. 8	Winged Devils	Robert Armstrong	Columbia	Imperial	11
,,	,, 8	Notorious but Nice	Marion Marsh	P.D.C.	Empire	10.45
,,	,, 8	Cradle Song	Dorothea Wieck	Paramount	Capitol	11
,,	,, 8	Ace of Aces	Richard Dix	Radio	Park Hall	11
,,	,, 8	The Mad Game	Spencer Tracy	Fox	Olympia	11
Tues.,	,, 12	Christopher Bean	Marie Dressler	M-G-M	Park Hall	11
,,	,, 12	Dance, Girl, Dance	Evelyn Knapp	P.D.C.	Empire	10.45
,,	,, 12	Jury of the Jungle	Donald Cook	Columbia	Imperial	11
,,	,, 12	Perils of Pauline	———	Universal	Olympia	11
Wed.,	,, 13	The Three Musketeers	———	Wardour	Queen's	11
,,	,, 13	Two in a Million	Dorothy Tree	Columbia	Empire	10.30
,,	,, 13	Only Yesterday	John Boles	Universal	New Imperial	11
Thur.,	,, 14	Song of the Plough	Stewart Rome	M-G-M	Park Hall	11
,,	,, 14	Back Page	Peggy Shannon	P.D.C.	Empire	10.45
,,	,, 14	Horseplay	Slim Summerville	Universal	Olympia	10.45

GLASGOW

Fri.,	Dec. 8	Mrs. Dane's Defence	Joan Barry	Paramount	Playhouse	11
,,	,, 8	Ace of Aces	Richard Dix	Radio	La Scala	11
Mon.,	,, 11	Song of the Plough	Stewart Rome	M-G-M	Scala	11
Tues.,	,, 12	Crime on the Hill	Lewis Casson	Wardour	Regal	11
Wed.,	,, 13	Cap'n Jericho	Richard Arlen	Paramount	Playhouse	11
,,	,, 13	The Prizefighter and the Lady	Max Baer	M-G-M	Scala	10.45
Thur.,	,, 14	Son of a Sailor	Joe E. Brown	First National	Green's Playhouse	11

LEEDS

Fri.,	Dec. 8	House of Trent	Anne Grey	Butcher	Rialto	11
,,	,, 8	Shorts	———	Paramount	Paramount	10.45
,,	,, 8	The Pointing Finger	John Stuart	Radio	Tower	11
Tues.,	,, 12	Cradle Song	Dorothea Wieck	Paramount	Paramount	10.45
,,	,, 12	The Prizefighter and the Lady	Max Baer	M-G-M	Tower P.H.	11
,,	,, 12	The Mad Game	Spencer Tracy	Fox	Scala	11
Wed.,	13	Day of Reckoning; Stanley	———	M-G-M	Tower P.H.	11

LIVERPOOL

Fri.,	Dec. 8	Day of Reckoning; Stanley	———	M-G-M	Majestic	11
,,	8	Neighbours' Wives; Victims of the Beyond.	———	B. and N.	Palais de Luxe	10.45
,,	8	Broadway Through a Keyhole	Constance Cummings	United Artists	Trocadero	10.45
,,	8	Ace of Aces	Richard Dix	Radio	Scala	11
Tues.,	12	The Mad Game	Spencer Tracy	Fox	Trocadero	11
,,	12	Horseplay	Slim Summerville	Universal	Scala	10.45
Wed.,	13	Perils of Pauline	———	Universal	Palais de Luxe	10.45
Thur.,	14	Crime on the Hill	Lewis Casson	Wardour	Forum	11

MANCHESTER

Fri.,	Dec. 8	The Prizefighter and the Lady	Max Baer	M-G-M	Cinema House	11
,,	8	Son of a Sailor	Joe E. Brown	First National	Deansgate P.H.	10.45
,,	8	Shorts	———	Paramount	Paramount	10.45
,,	8	Ann Vickers	Irene Dunne	Radio	Piccadilly	11
Tues.,	12	Cradle Song	Dorothea Wieck	Paramount	Paramount	10.45
,,	12	Crime on the Hill	Lewis Casson	Wardour	Theatre Royal	10.45
,,	12	Broadway Through a Keyhole	Constance Cummings	United Artists	Piccadilly	10.45
Wed.,	12	Only Yesterday	John Boles	Universal	Deansgate P.H.	10.45
,,	13	Christopher Bean	Marie Dressler	M-G-M	Market Street	10.45
Thur.,	13	The Face on the Bar Room Floor	Bramwell Fletcher	A.P.D.	Deansgate P.H.	11
,,	14	The Mad Game	Spencer Tracy	Fox	Piccadilly	11

NEWCASTLE

Fri.,	Dec. 8	Song of the Plough	Stewart Rome	M-G-M	Olympia	11
,,	8	The Three Musketeers	———	Wardour	Grainger P.H.	10.30
,,	8	Cap'n Jericho	Richard Arlen	Paramount	Paramount	10.30
,,	8	Ann Vickers	Irene Dunne	Radio	Stoll P.H.	11
,,	8	The Mad Game	Spencer Tracy	Fox	Queen's Hall	10.30
Mon.,	11	Day of Reckoning; Stanley	———	M-G-M	Olympia	11
Tues.,	12	Shorts	———	Paramount	Paramount	10.30
,,	12	Crime on the Hill	Lewis Casson	Wardour	Grainger P.H.	10.30
Wed.,	12	King for a Night	Chester Morris	Universal	Stoll P.H.	10.45
Thur.,	13	The Invisible Man	Claude Rains	Universal	Queen's Hall	10.30
,,	14	Jury of the Jungle	Donald Cook	Columbia	Stoll P.H.	11

NOTTINGHAM

Fri.,	Dec. 8	The Man of Sentiment	Christian Rub	P.D.C.	Regal	10.45
,,	8	Mrs. Dane's Defence	Joan Barry	Paramount	Elite	10.45
,,	8	Ace of Aces	Richard Dix	Radio	Scala	11
Mon.,	11	Christopher Bean	Marie Dressler	M-G-M	Scala	11
Tues.,	12	Cap'n Jericho	Richard Arlen	Paramount	Elite	10.45
,,	12	Winged Devils	Robert Armstrong	Columbia	Scala	10.45
Wed.,	12	King for a Night	Chester Morris	Universal	Scala	10.30
Thur.,	13	Two in a Million	Dorothy Tree	Columbia	Scala	10.45
,,	14	Dance, Girl, Dance	Evelyn Knapp	P.D.C.	Elite	10.45
,,	14	Only Yesterday	John Boles	Universal	Hippodrome	10.30

SHEFFIELD

Fri.,	Dec. 8	Christopher Bean	Marie Dressler	M-G-M	Cinema House	11
,,	8	The Invisible Man	Claude Rains	Universal	Regent	10.45
Mon.,	8	Ace of Aces	Richard Dix	Radio	Central P.H.	11
Tues.,	11	The Prizefighter and the Lady	Max Baer	M-G-M	Cinema House	10.45
Wed.,	12	Mrs. Dane's Defence	Joan Barry	Paramount	Central P.H.	10.45
,,	13	Day of Reckoning; Stanley	———	M-G-M	Cinema House	10.45
,,	13	Son of a Sailor	Joe E. Brown	First National	Central P.H.	10.45
Thur.,	13	King for a Night	Chester Morris	Universal	Union Street	10.45
,,	14	Winged Devils	Robert Armstrong	Columbia	Cinema House	10.45
,,	14	The Mad Game	Spencer Tracy	Fox	Picture Palace	11
,,	14	Only Yesterday	John Boles	Universal	Regent	10.45

ROSS Precision Projection

the result of perfect construction

In the making of ROSS Projectors each part is subjected to the most rigorous scientific tests for accuracy and dependability.

That is why they are everywhere giving uninterrupted service, year in and year out.

Let the reliability of the ROSS be your best box-office draw. Its perfect projection ensures brilliant definition, extra light, simplicity and perfect safety.

ROSS

The Rolls-Royce of PROJECTORS

Illustrated booklet sent post free.

ROSS LTD.,
Clapham Common, S.W.4.

1934
NEON
SHOWCASES

PRICE *from* 13 GNS.

Stainless Steel
Permanent Name Panel.
Safety Switches.
Backgrounds to specification.
Complete Unit for A.C. Mains.

Size: 72" x 30"

THE ONLY UP-TO-DATE FRAME

Write to-day

GORDON COOK & Co.
"CINTRA HOUSE,"
HORNSEY, LONDON, N.8.
Phone: MOUNTview 3932

NOW ON SALE

The book every projectionist will want and can afford. Tells you everything you need to know.

The COMPLETE PROJECTIONIST

by R. Howard Cricks, A.R.P.S.

With foreword by STANLEY T. PERRY
President, Guild of British Kinema Projectionists and Technicians.

The most complete and informative book of its kind. It will cover every phase of the projectionist's and electrician's work, and includes sixteen chapters, with seven appendices and an index, cross referenced. Comprehensive to the utmost. In a handy pocket size. Semi-flexible, 237 pages, 150 illustrations.

Price 5/4 post free

Register your order now. Kinematograph Publications, Ltd., 85, Long Acre, London, W.C.2.

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional word.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 " " " 10
26 " " " 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

ORGANIST required for Kidderminster Central Picture House.—Apply, stating experience, salary and references, to William Lloyd, Priory Buildings, Dudley.

SITUATIONS WANTED

MANAGER of experience, ability and integrity requires position, London or provinces; excellent references; fidelity bond.—Henry, 30, Lansdowne Road, Croydon.

W. W. LLOYD, booking manager Northern combines 12 years, Rialto, Hull, and manager, Savoy, Hull, three years; expert showman; 1st and 2nd "Kine" winner 1933; control or work to instructions; anywhere; bonds, reference and reasonable wage.—317, Beverley Road, Hull. 'Phone: 198Y1.

MANAGER shortly at liberty; experienced all branches, including projection; young; not afraid of work.—S. H. Coates, Palace, Pilsley, Chesterfield.

BRILLIANT ORGANIST DESIRES CHANGE; AT PRESENT IN SUPER-KINEMA; GO ANYWHERE; INTERLUDES A SPECIALITY; REASONABLE TERMS; CAN BE HEARD; EXCELLENT REFERENCES.—Z., BOX 524, Kinematograph Weekly.

ORGANIST, leading Manchester kinema, on three-manual Compton organ, seven years Paramount Theatre, desires change; any type of organ.—Barrington, 28, Roberts Avenue, Rusholme, Manchester.

OPERATOR-ELECTRICIAN, 20 years' experience, first-class projection, any sound set or projector, oil engines.—B., 78, Wymering Road, Portsmouth.

OPERATOR, highly recommended, wants engagement; gas and oil engines, B.T.-H., any machine; country pref.—M. G., 36, North Road, Preston Park, Sussex.

FIRST-CLASS Operator-Electrician, age 28, married, seeks change; 14 years' experience; maintenance or any installation; 100 per cent. show—T., Box 518, Kinematograph Weekly.

OPERATOR-ELECTRICIAN, experienced all principal sound systems, projectors, arcs; accept moderate salary.—Perry, 341, Hertford Road, London, N.9.

ACCOUNTANT (Prof.), 16 years confidential man to gentleman of various business activities, including kinema, invites position, production, renting or exhibiting side.—U., Box 519, Kinematograph Weekly.

WANTED.—Young German Film Operator is desirous of obtaining unsalaried employment in England to perfect himself in the English language; full board and some pocket-money will do.—M., Box 511, Kinematograph Weekly.

CHIEF OPERATOR-ELECTRICIAN, B.T.-H. (36); 20 YEARS' LONDON EXPERIENCE, 12 YEARS PRESENT ENGAGEMENT; CHANGE REQUIRED; GENUINE REASONS.—Y., BOX 471, KINEMATOGRAPH WEEKLY.

OPERATOR-ELECTRICIAN, 17 years' experience, full W.E. experience, any plant, any machines, all repairs.—C., Box 501, Kinematograph Weekly.

PROJECTIONIST (third) desires change; present position three years; ROA, Simplex; moderate salary; anywhere, London preferred.—S., Box 517, Kinematograph Weekly.

APPARATUS FOR SALE AND WANTED

WANTED, two 4½-in. focus Wide Aperture Lenses, in exchange for selection of 1 4-in. Dallmeyer, 2 5½-in. Ross, 2 4½ in. Parlux, 1 3 5-in. dia. and 1 4-in. Radiant.—Trocadero, Elephant and Castle.

FIVE or six-way Metal Check-issuing Machines wanted.—Castle Cinema, Dudley.

FOR Sale,—Powers 6B, Projector, top and lower spool boxes, American stand, almost new, £30; Resistance, 220 volts, 10-60 Amps., £4; Kalee 8-in. Mirror Arc with mirror and front lens, £7; ½-h.p. Motor, 200-230 D.C., £2; ½-h.p Motor, 100 D.C., 30s.; ½-h.p. Motor, 220 D.C., 30s.; or offer.—Sentry Safety Controls Syndicate, Ltd., 52a, Bow Lane, E.C.4.

PAIR MATCHED DALLMEYER 4½ in. focus 2 1-16 in. dia. (series XIV.) LENSES, COST £20; sell £8 pair.—Manager Grand Cinema, Lowestoft.

FOUR ZEISS LAMPHOUSES, EACH WITH 10-in. MIRRORS AND CONDENSERS, IN EXCELLENT CONDITION.
GEORGE PALMER, UNIVERSAL CINEMA SUPPLIES, LTD., 13, GERRARD STREET, LONDON, W.1. 'PHONE: GERRARD 5476.

QUANTITY OF SECOND-HAND, SHOP SOILED AND SLIGHTLY DEFECTIVE E. G. TURNER PERFORATED SCREENS FROM 9d. PER SQUARE FOOT.
GEORGE PALMER, UNIVERSAL CINEMA SUPPLIES, LTD., 13, GERRARD STREET, LONDON, W.1. 'PHONE: GERRARD 5476.

PRICES LOWERED. AMERICAN MADE TALKIE PROJECTION SETS, SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors, RCA Phototone Sound Heads; Western Electric Type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells; Exciters; Optical Systems; Arc Lamps; Acoustics; Converters; Rectifiers. Write, giving mains, voltage and cycles. Agents solicited.—SALES ON SOUND CORPORATION, Dept. K.W., 1600, Broadway, New York. Cable: "SOSOUND," New York.

MISCELLANEOUS

BALLOONS PRINTED WITH YOUR ADVERTISEMENT FROM 7s. per gross, five gross 30s.; printed pencils and carnival novelties also supplied.—Surrey Rubber Co., Worcester Park, Surrey.

PATENTS.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.4; Free "Advice Handbook and Consultations on Patenting Inventions and Registering Trade Marks; 47 years' refrs. 'Phone: Cent. 0682.

BATTERIES (ACCUMULATORS)

BATTERIES for kinema lighting, etc., for sale. Edison lighting batteries, type A12, A8, A6, B6, B4, used, excellent condition. Full particulars, output, etc., write Detroit Engine Co., Market Place, Brentford. 'Phone: Ealing 5141.

AGENCIES

TO FILM PRODUCERS, RENTERS, ETC.—SALES REPRESENTATIVE, PROMINENT AND WELL ESTABLISHED IN FOUR NORTHERN COUNTIES, DESIRES FIRST-CLASS AGENCIES AT ONCE; CENTRALLY SITUATED OFFICES; MAXIMUM RETURNS ASSURED.—APPLY A., BOX 525, KINEMATOGRAPH WEEKLY.

TIP-UP AND OTHER CHAIRS

5,000 NEW, SECOND-HAND AND RECONDITIONED TIP-UP SEATS TO SELECT FROM. ALSO ESTIMATES AT LOWEST PRICES FOR RECONDITIONING OR RECOVERING YOUR OWN SEATS.
GEORGE PALMER, UNIVERSAL CINEMA SUPPLIES, LTD., 13, GERRARD STREET, LONDON, W.1. 'PHONE: GERRARD 5476.

FOR SALE.
Thousands of New and Second-hand
TIP-UP CHAIRS.
Cinema Supply Company,
Hanway Street, Tottenham Court Road, W.1
'Phone: Museum 3891.

FOR Sale, a quantity of reconditioned, Tip-up Seats, 18-in. and 20-in. centres, from 4s. each, complete.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone: Gerrard 5760.

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FILMS FOR SALE AND WANTED

EDUCATIONAL, Scientific, Travel and Religious Films. Large selection. Export to all parts of the world. For sale or hire.—Baers, 176, Wardour Street, W.1.

PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists.
Also Williamson Printer, Titler, and Film Cleaner, Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE, ('Phone 4520)
Vicarage, Tithebarn Street, Preston

PICTURE THEATRES FOR SALE AND WANTED.

CLEMENT BLAKE & DAY
THE Cinema Agents
22, Wardour Street, W.1
CAN, AND WILL,
Sell Your Theatre.
Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Parts

SMALL kinema in London for sale; well equipped, Western-Electric apparatus, neon lighting; comfortable income for owner-worker or manager; £6,000 or near offer. — Apply, Y., Box 523, Kinematograph Weekly.

LARGE CINEMA TO LET ON LEASE
Busy Town near London
7 DAYS OPENING
Completion early next year. 3,000 Seater.
Apply HORNER & HORNER, Solicitors, 33, Chancery Lane, London, W.C.2.

SITES

BOSTON, Lincolnshire. Population 20,000. Admirable site, central position, for luxury kinema, with spacious public motor park.—Apply "B," Bookstall, Boston.

BOOKS ON SOUND PICTURES

CELLULOID—THE FILM TO-DAY. By Paul Rotha, Founder of the Film Group. This book attempts to survey the outstanding events since sound and speech have been added to the screen; and to reveal by a close analysis of individual films the most interesting tendencies of the kinema to-day. Price 7s. 10d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

SPECIAL NOTICE

TELEGRAPHIC Address offered. I offer to transfer the best advertising telegraphic address a celluloid firm can have.—For particulars, wire "Celluloids, London."

NOTICE
I, Henry M. Morgan, of Morgan's Projected Publicity, 34, Red Lion Square, London, W.C.1, hereby declare that no person or persons are authorised to use my name or Patent Slide No. 216349, in any way whatsoever.

CINEMA PROPERTIES
HAMPTON & SONS announce they have a special department devoted solely to the letting and selling of cinema properties, with a manager in charge who has had wide experience in all kinds of Cinema transactions. Owners wishing to place their properties in the market for disposal, or applicants seeking an addition to their circuits are invited to communicate with
HAMPTON & SONS
20, St. James's Square, London, S.W.1, where their business will be treated in a strictly confidential manner

LANTERN LIGHTS
for
STAGE, PROJECTION and REWINDING ROOMS
Complete with "Vulcan" Fusible Link Gearing
Projection Room Balanced Shutters
(All to London County Council requirements).
FRANK BURKITT LIMITED
VULCAN WORKS, LANT STREET, BORO, S.E.1

DOOR SPRINGS
PANIC BOLTS, FANLIGHT GEAR, COLLAPSIBLE GATES SUPPLIED AND REPAIRED, ALSO GENERAL BRASSFOUNDRY
G. W. GROOM, ENGINEER AND PATENTEE
420, KINGSLAND ROAD, LONDON, E.8
'Phone: CLISSOLD 1372

PATERSONS LTD.
THE SCOTTISH MAKERS OF THEATRE C[illegible]
NEW PRICES
NEW DESIGNS
Write for Catalogue.
Repairs and renovations.
Estimates without obligation.
'Phone or write for our representative to call.
79, HOWARD STREET, Telephone
Estd. 1832 GLASGOW, C.1. Central 39

WAY & WALLER
THE CINEMA SPECIALISTS

SITES. **SITES.** **SITES.**
100 ft. FRONTAGE AND 200 ft. DEPTH. AVAILABLE IN CENTRES SUITABLE FOR SUPERS.
Write for particulars.

INVESTMENTS *available on highly attractive propositions.*
MORTGAGES *arranged to suit clients' requirements, according to security available.*
VALUATIONS *for Issues, Promotions, etc.*

TO LET

SEATS.	RENT.	LENGTH of LEASE.	REMARKS.
			LONDON.
400	£12 p.w.	7, 14, 21 yrs.	No opposition (Greater Western area).
616	£20 p.w.	7, 14, 21 yrs.	South. Main road position.
			SUSSEX.
600	£36 p.w.	14 yrs.	Finest position in important Coast Town.
400	£10 p.w.	21 yrs.	Chance for energetic owner-manager.
			BEDFORDSHIRE.
600	£12 p.w.	30 yrs.	Unique chance for beginner.
			LANCS.
530	£6 p.w.	Long.	Enormous population. Very little opposition.
2,000	£100 p.w.	Any.	One of the most magnificent cinemas in the country. Playing cine-variety (large stage).
1,200	£20 p.w.	Any.	W.E. With stage and dressing rooms.
			YORKS.
2,000	£20 p.w.	Any.	Skating rink in large popular resort. Situated sea front.
			STAFFS.
1,000	£20 p.w.	32 yrs.	Everything paid up. A real good opportunity for enterprising showmen.

HOME COUNTIES.
Roadhouse.
Superior modern, glass, concrete and tiled roadhouse on an acre of most valuable site in large important town near London. Complete with magnificent ballroom of exquisite design and lighting, swimming pools, sun-decks and terraces. Water purified four times daily. Certified during recent controversy as one of the purest in Europe. Takings during summer nearly £1,000 p.w. Offered freehold for £25,000, or will let at £2,500 p.a. (or near offer).

WAY & WALLER, 7, HANOVER SQUARE, W.1
MAYFAIR 8022 (10 lines).

Index to Advertisers

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd. 2. Warner Bros. Pictures, Ltd. 3. Tabulated Trade Shows. 4. Classified Advertisements.

Associated British Film Distributors, Ltd. ....
Associated Producing and Distribution Co. ....
Burkitt, F., Ltd. ....
Butcher's Film Service, Ltd. ....
Carpenter, F. H., and Son, Ltd. ....
Champion, C. H., and Co., Ltd. ....
Cinema Signs, Ltd. ....
Clement, Blake and Day ....
Columbia Pictures, Ltd. .... 14 &
First National Film Distributors, Ltd. ....
Fox Film Co., Ltd. ....
G. B. Equipments, Ltd. ....
Gaumont-British Distributors, Ltd. 36
Gordon, Cook & Co. ....
Groom, G. W. ....
Hampton and Sons, Ltd. ....
Horner and Horner ....
Kodak, Ltd. ....
Morgan's Projected Publicity ....
Moy-Omnia ....
Paramount Film Service, Ltd. ....
Patersons, Ltd. ....
Pixtons, Ltd. ....
Preston Film Service ....
Ross, Ltd. ....
Siemens Carbons ....
Twickenham Films, Ltd. ....
Universal Pictures, Ltd. .... 28 &
Wardour Films, Ltd. .... 20, 21 &
Way and Waller ....
Warner Bros. Pictures, Ltd. .... 8, 9 &
Western Electric Co., Ltd. ....

Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
December 7, 1933